

THE ATHENÆUM

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Stamped Edition, 5d.

UNIVERSITY COLLEGE, LONDON.

ELEMENTARY COURSE OF BOTANY.
Prof. LINDLEY will COMMENCE a Course of LECTURES on BOTANY to a Junior Class, for the express purpose of teaching Botany in an Elementary Manner, especially in its Relation to Common Things, on TUESDAY, March 13, at 4 o'clock p.m. The Lectures are confined to such an account of Vegetable Structure as enables the Student to understand it as regards the Flora of Europe, and will be delivered (with the exception of twelve days for the Easter Vacation) daily, except Saturday, from 4 to 5 o'clock p.m., until the 30th of April.
Fees for the Class, 2s. College Fee, 5s.
The Course to the Senior Class will commence on the 1st of May.

A. W. WILLIAMSON, F.R.S., Dean of the Faculty of Medicine.
FRANCIS W. NEWMAN, Dean of the Faculty of Arts and Laws.
CHAS. C. ATKINSON, Secretary to the Council.

SOCIETY OF ARTS EXHIBITION OF INVENTIONS.—THE TWELFTH ANNUAL EXHIBITION

opened at the House of the Society of Arts, John-street, Adelphi, London, on MONDAY, the 9th of April, 1860.
The days for receiving articles (which must be forwarded to the Society's House carriage paid) are Thursday, Friday, and Saturday, the 22nd, 23rd, and 24th of March, but no article can be received unless space has been previously allotted, for which application should be made to the Secretary without delay. No charge is made for space.
By order,
P. LE NEVE FOSTER, Secretary.

HOSPITAL FOR CONSUMPTION.

EMPHATICALLY Subscriptions, Donations, and Agencies are GREATLY NEEDED to MAINTAIN in full vigour this Charity, which has no endowment.

PHILIP ROSE, Hon. Sec.
HENRY DOBBIN, Sec.

GUY'S HOSPITAL BIENNIAL FESTIVAL, 1860.

THE GENTLEMEN educated at Guy's Hospital, and their FRIENDS, will DINE together, at the Albion Tavern, Aldersgate-street, on TUESDAY, the 6th of March, 1860.

HENRY OLDHAM, M.D., in the Chair.

Dinner on Table at half-past 5 o'clock precisely.

Tickets, 21s. each, to be had of the Stewards, and of the Honorary Secretary.

The Stewards and Gentlemen intending to be present at the Dinner are requested to communicate with the Secretary on or before the 1st of March, to the effect that they will be present.

The Secretary has the privilege of engaging Seats for the Country Stewards and their Friends.

THOMAS BRYANT, Esq., Hon. Sec.

TO ARCHITECTS.—NOTICE IS HEREBY

GIVEN, that the TRUSTEES appointed by Sir John Soane will MEET at the Museum, No. 13, Lincoln's Inn-fields, on SATURDAY, the 24th of March, at 3 o'clock in the Afternoon, precisely, to distribute the Dividends which shall have accrued during the preceding year from the sum of 5,000*l.* reduced 3*l.* per cent. Bank Annuities, invested by the late Sir John Soane, among distressed Architects and the Widows and Children of deceased Architects left in Distress or Distressed Circumstances.

Forms of Application may be had at the Museum, and must be filled up and delivered there on or before Monday, the 12th of March, after which day no Application can be received.

THE MUSICAL SOCIETY OF LONDON.

The FIRST CONCERT, on WEDNESDAY EVENING, February 22, at 7*h.* JAMES'S HALL.

Programme.—Spohr's Symphony, 'The Power of Sound,' in memory of the Composer; Sterndale Bennett's Overture, 'The Wood Nymphs'; Rossini's Overture, 'The Siege of Corinth'; Ernst's Concertino in D, Violin, Mr. H. G. Elgar. Vocalists, Mdlle. Parepa and Signor Balletti. Conductor, Mr. Alfred Mellon.
Doors open at 5*h.*; to commence at half-past 7 precisely.

N.B. No Tickets will be sold to the Public, except a limited number for the Upper Gallery, at 5*h.* 5*h.* each, at Cramer & Co.'s, 39, Regent-street.

CHARLES SALAMAN, Hon. Sec., 38, Baker-street, W.

HIBBERT TRUST.—TWO SCHOLARSHIPS will

be awarded on this Foundation after the Examination in November next, provided that the Candidates are declared by the Examiners to be duly qualified. The Examination will take place at University Hall, Gordon-square, London, on Monday, Tuesday, and Wednesday, the 19th, 20th, and 21st days of November, 1860.

The Names and Addresses of all Candidates, together with satisfactory evidence of age, grade, and character, the particulars of which may be obtained on application to the Secretary, must be forwarded to him at University Hall, on or before the 1st of October. CHARLES J. MURCH, Secretary, University Hall, Gordon-square, Feb. 15, 1860.

CAVENDISH SOCIETY.—THE THIRTEENTH

ANNIVERSARY MEETING of this Society will be held on THURSDAY, March 1, at 3 o'clock in the Afternoon, in the Rooms of the Chemical Society, Burlington House.

The Thirtieth Volume of Ure's 'Handbook of Chemistry' now ready for distribution to the Members, and may be obtained of the Society's Agent, Mr. Harrison, 50, Pall Mall.

T. REDWOOD, Secretary.

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DR. LANKESTER, M.D. F.R.S., will deliver,

by permission of the Council on Education, a LECTURE on the NATURAL HISTORY of ANIMALS used as FOOD by MAN, in the Lecture Theatre of the South Kensington Museum, on WEDNESDAY EVENING, February 23, at 8 o'clock.

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Analyses and Assays of every description are promptly and accurately executed in the Laboratories of the College.

PHOTOGRAPHIC EXHIBITION.—The

SEVENTH ANNUAL EXHIBITION of the Photographic Society of London is NOW OPEN, daily, at the Gallery, 5, Pall Mall East. Also, in the Evening, from Seven to Ten, except on Saturdays.

ARCHITECTURAL PHOTOGRAPHIC

ASSOCIATION.

The EXHIBITION of more than FIVE HUNDRED Foreign and British PHOTOGRAPHS, from which Subscribers may select their Subjects, is OPEN, at the Galleries, No. 9, Conduit-street, Regent-street, W., from 9 to 6 daily, and from 7 to 10 on Tuesday Evenings, when the following Lectures will be delivered:—

Tuesday next, February 23.—James Ferguson, Esq., F.R.A.S., 'On the Photographs of Jerusalem.' Chair to be taken by W. Rice, Esq., M.P.

Tuesday, March 6.—William Burges, Esq., 'On French Portals.'

Admission: Free to Subscribers; to the Public, One Shilling. Season Tickets, admitting at all times, and to the Lectures, Half-a-Crown. Illustrated Catalogues for the benefit of those who cannot visit the Exhibition, Six Shillings. Selections in excess of the Subscriptions may be made from the Collections of former years. Will close early in March.

WM. LIGHTLY, Hon. Sec.

DR. EDWARD PICK, late Lecturer in the

Universities of Vienna, Leipzig, Heidelberg, and Paris, will deliver, in Aid of the Funds of the Ladies' Sanitary Association, his first PUBLIC LECTURE in London, upon his New and Natural Method of Strengthening the Mental Faculties and facilitating the Acquisition of Knowledge, on WEDNESDAY, February 23, at 3 o'clock, at 8, KENSINGTON PALACE GARDENS, W., the Residence of Russell Gurney, Esq.

Tickets, 5*s.* each, may be obtained from the Lady-Patronesses; the following Ladies of the Committee:—

The Hon. Mrs. William F. Cowper, 17, Curzon-street, Mayfair, W.

Mrs. Crawford, 15, Grafton-street, Bond-street, W.

Mrs. Russell Gurney, 8, Kensington Palace Gardens, W.

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At the Association's Office, 14, A. Princes-street, Cavendish-square, W.; Messrs. Hatchell's, 137, Finsbury, W.; and Messrs. Booth's, 207, Regent-street, W.

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List of Mr. WILLIAM KIDD'S POPULAR (ORAL & WRITTEN) (Educational, Social, Philosophical, Anecdotal, and Instructive), and Terms, sent post free.—Apply, by letter only, to Mr. WILLIAM KIDD, 8, Great Castle-st., Regent-st., London, W.

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SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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MR. HODGSON will sell by AUCTION, at his New Rooms, the corner of Fleet-street and Chancery-lane, on **TUESDAY, February 28, at half-past 12, VALUABLE BOOKS,** being the Library of a Barrister retiring, and the Libraries of two Country Solicitors; comprising Ruffhead's Statutes at Large from Henry the First to George the Fourth; Viner's Abridgement; Peter's Abridgement; Reeves's History of the English Law; Macgregor's Mohammedan Law; Hale's Pleas of the Crown; by Dugdale—Cruise's Digest, by White, White and Tudor's Leading Cases; last edition—Taylor on Evidence, last edition—Jarman on Wills, last edition—and other Modern Practical Works—also, a Series of the Reports in the Courts of Common Law and Chancery—The Old Reports, in folio, &c.

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IS CHANCERY—Robert v. Norris—Pursuant to a Decree of Vice-Chancellor in the Cause of Copyright and Right of Continuation of 'The Railway Times.'

MR. HODGSON will sell by AUCTION, at his New Rooms, the corner of Fleet-street and Chancery-lane, on **FRIDAY, March 16, at 1 o'clock, in 2 Lots, the entire COPYRIGHT and RIGHT OF CONTINUATION of that Valuable and Old-established Weekly Periodical, known as 'THE RAILWAY TIMES,' formerly the 'Western Literary Institution,' in Fleet-street (facing St. Bride's Church), being the Publishing Office, held for an unexpired Term of about Six Years, at the extremely low Rate of £80, the Business Fixtures and Back Stock of the Railway Times.**

Printed particulars are preparing, and may shortly be obtained of Messrs. Patten, 15, Abchurch-lane, 57, Lincoln's Inn-fields; of Messrs. Burghesses, Milnes & Burghesses, Solicitors, 160, Oxford-street, West Corner of Stratford-place, W.; and at Mr. Hodgson's Offices.

The Entire Stock of Messrs. G. TRIMBEY & CO. Musical Instrument Dealers, of Queen-street, Cheapside.

MESSRS. PUTTICK & SIMPSON, Auctioneers of Music and Literary Property, will sell by AUCTION, at their new and very spacious Premises, 47, Leicester-square, W.C. (formerly the Victoria Literary Institution), on **MONDAY, March 6, and following days, the Extensive and Valuable STOCK of Messrs. G. TRIMBEY & CO.** (who are relinquishing the musical instrument business for manufacturing only), comprising a large and well-selected stock of every requisite for a Musical Instrument Seller (especially the country trade)—several gross of Violins and Violoncellos and Double Basses—Bows—Guitars—Musical Boxes—36 Bell and other Metronomes—near 2 gross of Besons and other Accordions and Concertinas—a good assortment of Brass Instruments, Cornetones, and Sax Horns, by Curtius, &c.—Flutes, Fifes, Flageolets, Clarinets—Double Bells—buries, Stools—Instruction Books—various Fittings and Miscellaneous Stock, useful to the Manufacturer and the Dealer—a Harmonium, by Alexandre, &c. Several Pianofortes by the best Makers, &c.

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London: ROUTLEDGE, WARNE & ROUTLEDGE, 2, Farringdon-street.

LONDON, SATURDAY, FEBRUARY 25, 1860.

LITERATURE

Reminiscences of the late Thomas Assheton Smith, Esq.; or, the Pursuits of an English Country Gentleman. By Sir John E. Eardley-Wilmot, Bart. (Murray.)

WHEN the Master of the Tedworth Hunt died, in the autumn of 1858, at the age of eighty-two, there was a display of moral feeling on the part of the public most edifying to witness. Society was seized with one of its periodic fits of virtue, and, having recourse to its favourite system of vicarious punishments, sought to expiate its own sins by heaping obloquy on the memory of a generous and true-hearted English gentleman. Pharisees pointed to the career of the venerable sportsman, and thanked God that their lives were not as his life. He and his companions, amongst whom were many of the bravest and best and most distinguished of our countrymen, were spoken of as a scandal to the civilization of England. The accusation took various forms. Bookworms could show that fox-hunting was a brutal and degrading pastime. Religious enthusiasts were eloquent on the evil influence of one who throughout a long life had diverted to the pleasures of the chase funds that might have otherwise flowed into the missionary-box. Political economists and pamphleteering philanthropists made estimates of the amount Mr. Assheton Smith alone had expended on his favourite amusement, and showed that the same sum wisely employed might have indefinitely improved the social condition of the British labourer. The result of this outcry was that for nine days its victim was regarded as a sort of mythological Squire Western,—a dissolute ruffian, indulging in the coarse jests and orgies that were dear to the clownish foxhunters of the seventeenth century, carrying with him everywhere the smell and slang of the stable, and obstinately opposing the enlightenment and good feeling of his generation. A wiser public will learn with pleasure that, instead of being a boor, Mr. Smith was a well-educated gentleman, of polite tastes and temperate habits, who had earned the applause of scientific men as an original thinker, and the love of his tenantry and dependents as an enterprising and enlightened proprietor, as a beneficent master.

The foxhunters of the present generation stand in need of apology or eulogy from no man. Even in judging those of a past time care must be taken not to attribute the failings, which marked them in common with the rest of society, to that love of the chase which was one of their best characteristics. In the seventeenth century, and down to the close of the eighteenth, a country gentleman of modest estate had few means of intellectual amusement. The library of a manor-house consisted of a score of tracts, twice as many plays, a few volumes of poetry, a shelf or two of moth-eaten theological works, and a few copies of Latin and Greek authors which the possessor had brought with him from Oxford or Cambridge, where, in obedience to the fashion of the day, he had not been taught to read them. If a rural magistrate of Charles the Second's period wished for a work of prose fiction, he had to content himself with translations of Boccaccio and Scarron, and the tales of Mistress Behn. When at length such novelists as Defoe, Fielding, Smollett, and Sterne came upon the scene, their charming writings were from the smallness of their number insufficient to afford continual mental recreation to those who read them with avidity. In the Fine Arts, it was yet worse. The folios of excellent en-

gravings which are now found in every drawing-room and library were not yet in existence. Artists of any degree of merit were few, and good pictures were luxuries out of the reach of all but the wealthiest of the nobility and gentry. For music, the squire had the songs of Dufey, a jingling harpsichord on which young ladies of Sophia Western's superior attainments could play half-a-dozen tunes, and for occasions of unusual festivity the fiddler of the district. Under such circumstances, without any of the refining influences of more recent times, cut off from frequent intercourse with cities by the difficulties of travelling, ill educated, living all his days amongst a small set of associates, whose ignorance of the doings of the outer world was at the best illumined only by a weekly sheet of printed intelligence, not worthy the name of newspaper,—an ordinary man necessarily contracted coarse tastes and offensive manners, turned sot, took to gambling and cock-fighting, had a continual craving for unclean jests, and expended his ferocious energies in persecuting his tenants and seducing their daughters. Far from a love of riding boldly up to the hounds having caused his degradation, the marvel was that he retained a liking for such a manly and ennobling pursuit. It must always be remembered, too, that our acquaintance with this roistering, fox-hunting squire is made under circumstances peculiarly unfavourable to him. We know him only as he is introduced to us, hallooing over a stage or whooping in the pages of a novel. The master of the ceremonies who brings him before our notice is anxious to make us think badly of him. Satirical literature is a dangerous historical guide, inasmuch as it selects for delineation the worst of a bad class, and then caricatures their worst features.

Long before the end of the last century a marked change had taken place in the manners of our country gentlemen. Altering with the times, and keeping pace with the increasing intelligence and refinement of society, they laid aside their ignorance and intemperance, and being supplied with new sources of pleasure no longer made the chase the first pursuit of their lives. When Beckford wrote his 'Thoughts on Hunting,' in 1779, foxhunters had ceased to dress, and drink, and swear in one set fashion. Instead of exactly resembling each other, they presented so many diversities, that Beckford attempted to classify them. He describes the "dress" foxhunter, the "mahogany" foxhunter, the "health-hunting" foxhunter, the "coffee-housing" foxhunter, and the "genuine" foxhunter. Half a century before, Addison had recommended the moderate use of hunting "as the best kind of physic for mending a bad constitution, and preserving a good one." He might have adduced other arguments in favour of the sport, and foremost amongst them the good that it effects in promoting a kindly feeling of fellowship amongst all classes in a rural district. Those who are not familiar with the working of country life cannot appreciate the force of this remark. Indeed, it can be fully understood by those only who have seen the change for the worse that takes place throughout an entire neighbourhood as soon as it has lost its hunting establishments. As long as the country gentry, the yeomanry, the small farmers, and all the humble people who "love just to get a look at the sport," can meet at the covert-side, they do really know something of each other. In witnessing and talking over the prowess, the pluck, and the dexterity of their companions, they learn much more of their social superiors and inferiors in an hour, than under other conditions they can in an entire life. Lectures on

the affections by Barnes Newcome are had substitutes for concerts in which the music of a well-managed pack is the important element of the entertainment. Gentle people and humble folk never hit it off well between four walls; and the attempts made to bring them together on the benches of Mechanics' Institutes, or at popularity balls, are mostly miserable failures. But at "the meet"—where in the presence of nature the artificial distinctions between the polite and the vulgar sink into insignificance, and where, moreover, the free, open air precludes one of the worst inconveniences of a promiscuous gathering in a crowded room—people of different ranks work together admirably, the rich giving pleasure to the poor, and the poor genuinely pleasing the rich. It has been objected to hunting that it is an amusement which entails on a man of small means expenses which only an opulent one can afford. No greater mistake can be made. If men will be guilty of foolish extravagance, they can, of course, as sporting men, follow the bent of their natures by buying horses at a high price, and selling them at a dead loss, by betting, and by endless carousals at hunt-dinners. But the sport never leads sensible men into such imprudences. Any well-to-do tenant-farmer can afford to buy a horse good enough to carry him to hounds; and, if he is a shrewd fellow, he will manage to ride it into a reputation,—and then make a small purse by selling it. Through all the years that he was the boldest and most successful rider in Leicestershire and Lincolnshire, Mr. Assheton Smith never gave more than 50*l.* for a horse; and Furzeutter, the horse he rode in the famous Billesden Coplew run, he bought for 26*l.* Immediately after the run, Furzeutter was sold to Lord Clonbrock for 400*l.* It very much depends on a man to say whether he will buy his horses like Mr. Assheton Smith or like Lord Clonbrock. With judgment a little money will go a long way in hunting. We remember a respected rector in the diocese of Norwich, who did much good to his neighbourhood and parish by keeping harriers. We could hardly trust ourselves to say how few the hundreds per annum were which the worthy clergyman derived from his living. Certainly they were not more than five; and he had no income but what he obtained from his preferment. The pack certainly was a small one, but it was maintained without any subscriptions; and the parson not only kept it, and two good hunters—one for himself, and one for the groom who acted as his whip,—but he contrived to minister bountifully to the temporal wants of his poorer parishioners. His little pack and his horses were his only playthings; he had no wife or family—only an old housekeeper, and was so temperate that he scarcely drank a bottle of wine per month. When times grew squeamish, and a public sentiment arose against hunting-clergyman, our friend was summoned before the bishop, and reprimanded for the indecorum in which he had persisted for forty years. "My Lord," he replied to his ecclesiastical superior, "I never play cards." This allusion to his bishop's favourite pastime secured him from a repetition of the episcopal censure. Dr. Coplestone, Bishop of Llandaff, when he was provost of Oriel College, was sauntering down the High Street of Oxford with a young curate, when they met a reverend fellow of Jesus College riding in pink to the meet. "Sic itur ad astra," observed the young clergyman, turning up the whites of his eyes, to the Doctor, whom he thought his remark would please. Coplestone in his younger

days had been an enthusiastic foxhunter, and far from being pleased at the pious horror of his young friend, he answered, "It is not the white breeches that the Church need be afraid of, but your long-coated, black-gaitered gentlemen." The Bishop was right. A man to be in a perfectly healthy state of mind and body must have manly and invigorating exercise, and if he is cut off from one set of amusements he will speedily take up with another. At the present time public opinion forbids a clergyman to hunt,—and encourages him to spend a fortune in filling a conservatory with rare exotics, to buy fancy wines at fancy prices, and to turn connoisseur in pictures, antique coins, and black-letter editions.

Thomas Assheton Smith was born in Queen Anne Street, Cavendish Square, London, on the 2nd of August, 1776. His grandfather, Thomas Assheton, of Ashley Hall, Cheshire (an estate that came into the Assheton family through a marriage with the daughter and heiress of William Brereton), took the name of Smith on acquiring the property of an uncle, Captain Smith, a son of the Speaker of the House of Commons in the first two parliaments of Queen Anne. In the male line, Mr. Assheton Smith was of honourable descent, having proceeded from the feudal lords of Assheton-under-Lyne, Lancashire, described in Ormerod's Cheshire as "the knightly family of Assheton-under-Lyne"; and his mother was Elizabeth, daughter of Mr. Watkin Wynn, of Voelas, South Wales. He was the second son, but, his elder brother dying in infancy, he was educated with the expectation of succeeding to his father's large estates. In early childhood he manifested a resolute and stubborn will. In after-life he could remember how at four years of age, on being unjustly whipt by his father, he resolved, to use his own words, "never to do anything from violence and compulsion," or, adopting Sir J. Eardley-Wilmot's version, "never again to do what he was told." Before he was eight years old he was sent to Eton, where he remained eleven years. During this period of scholastic discipline the boy's character forcibly displayed itself. He excelled in all athletic sports—especially boating and cricket. For pugilism he was not less distinguished, and the tradition still remains amongst Etonians of the desperate fight he had with Jack Musters—soon to be the successful rival of Lord Byron for the hand of Mary Chaworth. This famous struggle ended in a drawn battle, and from that time till the grave divided them the contendants were firm and cordial friends. But throughout life Assheton Smith bore the marks of "the punishment" he received in this "little mill." In appearance he was far from being a prepossessing man, and used to speak of himself as the plainest man in England, adding, "that fellow, Jack Musters, spoilt my beauty." According to his own assertions he learnt nothing at Eton; but he had, when a master of hounds, a respectable acquaintance with Greek and Latin literature, which certainly he could only have acquired at school; and the following anecdote will show that his passion for athletic sports did not check the development of his self-reliant mind. Mr. Walker, in a lecture on natural philosophy, pointed out to the boy, that when a flat stone was thrown into the Thames it made a gentle curve in sinking to the bottom of the river. The fact was not forgotten. The youth laid it by in his mind, and thought over it to such good purpose, that years afterwards it guided him to the discovery of a novel method of constructing ships. Arithmetic he did not learn at Eton. That very useful department of knowledge he acquired, in six

weeks, at Melton Mowbray, during the interim between leaving school and proceeding to Oxford, his instructor being a pretty young woman, who assisted in the post-office of the town.

Long before joining the University, in 1794, young Smith had achieved such a reputation for horsemanship that, when a match was proposed between him and his father on the one side, and the two Peytons (Sir Henry and his son) on the other, Sir Henry Peyton declined, on the ground that "the Tom Smith had long since been an exception in every match, his superior horsemanship being generally acknowledged." On leaving Oxford, Tom Smith (as he was always called by his father, and in sporting circles) became a member of the Marylebone Club, and a regular attendant at Lord's. He was one of the best cricket-players in England, as well as the best rider, and was, moreover, an excellent shot and billiard-player. In 1806 he succeeded Lord Foley as Master of the Quorn, and hunted Leicestershire till 1816, when he succeeded Mr. Osbaldeston in Lincolnshire, and worked the Burton country till 1824. For the next two years he ceased to be a master of hounds; but in 1826 he took up his residence in Penton Lodge, Andover, and created a new country for himself, between Andover and Salisbury Plain. On the death of his father he rebuilt Tedworth House, and moved there from Penton Lodge in 1830, having three years before, at the age of fifty-one, married a lady, to whom he proved a tender and devoted husband. From 1830 up to the time of his death he kept hounds, and hunted the Tedworth country. When he determined to turn Hampshire into a hunting county his resolution was laughed at as a freak of madness, the extensive and dense forests of the region being regarded as insuperable obstacles to the attainment of his purpose. His old father strongly opposed him, and vowed to a friend that "if Tom Smith dared to bring his hounds over his estate he'd bring an action against him for trespass." But the irate father and the ancient woods were forced to yield to his dominating will. The parent found opposition useless, and an army of labourers with resounding axes cut their way through thick glades, and made the air ring with the crash of falling timber. The move was in every way a good one. The poor got work and lots of firewood; the trees left standing were benefited by the admission of air into the thick plantations and the removal of the choking underwood, and the Tedworth country became famous in the annals of hunting.

Mr. Assheton Smith was not only a fearless and consummate horseman, but in his conduct as a master of hounds there was a distinctiveness that placed him altogether apart from his contemporaries. In the field, he was a stern disciplinarian, and, by strength of arm as well as strength of voice, made himself obeyed. The good-humoured pleasantry of Meynell was not his vein. But he never acted tyrannically to any man, save for the purpose of securing sport. Irritable and endowed with the muscles of Samson, he often displayed great patience to intrusive snobs, waiting till he could punish them in a legitimate way. A story is told, in various ways, of one of the Irish Fitzgeralds, who, on seeing a neighbouring apothecary join "the meet," well mounted and well appointed, rode at him and ferociously horsewhipped him from the field, exclaiming, "What, an apothecary presuming to hunt!—next we shall have the attorneys joining us!" Such brutality was, of course, never, at any time, possible with English gentlemen. How far it was removed

from Mr. Assheton Smith's notions of propriety, the following stories will show:—

"Mr. Smith was once riding Radical, soon after he had made him handy, in the Market Harborough country, when he observed, even while the hounds were drawing, a fellow, dressed like a horse jockey at a fair, following close after him over every leap he took. On inquiry he ascertained that the said fellow was a horse doctor, and had made a bet that his horse would jump anything that should be cleared by Radical. Matters went on pretty smoothly until they found, when the squire's rival for some time followed close, until they arrived at a hog-backed foot-style with a tremendous drop, and with steps into a road. This Radical cleared, but his unfortunate follower's horse, striking the top bar with his knees, came headlong into the road with his rider, who was carried home senseless. The next day, as the squire was riding through the village, he was mobbed and hooted by the old women as being the man who had nearly killed their hard-riding farrier. This anecdote is not unlike that told of Burton, the Nuneaton tanner, who always made a dead set at Mr. Smith in a similar way. The tanner was habitually attired in a light-coloured green coat, from which he received the name of the Paroquet, and he rode remarkably well. The squire at last being determined to shake him off, sent Jack o'Lantern at an almost impracticable flight of stiff rails, the top bar of which he broke, and, to his dismay, made the passage easy for the tough man of hides, who was soon once more at his side, and was not destined to receive his tanning at all events that time."

During the run Mr. Smith rode straight on, never turning out of his course ten yards to avoid bullfinch or ox-fence, and always keeping close to his hounds. Between his leaps he galloped at racing speed; but he never rode fast at his fences. He often remarked, "When a man rides at fences a hundred miles an hour, depend upon it he funks." To a friend he enunciated the law thus: "Go slow at all fences, except water. It makes a horse know the use of his legs; and, by so riding, he can put down a leg wherever it is wanted." But, though deliberate, he was resolute in his leaps. "Throw your heart over, and your horse will follow," was one of his favourite maxims; and here is a specimen of the manner in which he illustrated his teaching. Let the reader remember that he is reading a truthful description of an actual occurrence, and not a page of 'Harry Lorrequer':—

"His fame and success in Lincolnshire were in nowise inferior to what had attended him at Quorn. Many of the Melton men followed him, knowing that he was sure of good sport wherever he went; but scarcely one of them was prepared for the formidable drains or dykes in the Burton Hunt, and their horses were unfit for the country. Shortly after their arrival there, they found a fox near the kennels, and he crossed a dyke called the Tilla. Tom Smith rode at it, and got in, but over, and was the only one who did. Fourteen of the Meltonians were floundering in the water at the same time, which so cooled their ardour, that they soon returned to Melton, dropping off one or two at a time, always excepting Sir H. Goodricke, Capt. Baird, and one or two others. Mr. Smith once took a most extraordinary leap in Lincolnshire. The hounds came to a cut or navigable canal, called the Fosdyke, over which were two bridges, one a bridle bridge, the other used for carts, running parallel to each other at several yards' distance. At one end of these bridges there is usually a high gate leading into the field adjoining the canal, and along each side of them is a low rail, to protect persons going over. Smith rode along one of these bridges, and found the gate at the end locked, whereas he saw the gate open at the end of the parallel bridge. He immediately put his horse at the rails, and jumped across and over the opposite rails on to the other bridge, to the immense surprise and gratification of all who witnessed the feat."

A sport which educates men to do, for the pure pleasure of it, such a deed as this

has not a less important or less beneficial effect on the moral and intellectual life of a nation than the teaching of the pulpits and the schools. None but a feeble pedant would presume to speak lightly of the promptness, nerve, and pluck requisite for such an achievement.

Napoleon said, "war was a succession of blunders." With Assheton Smith, "hunting was a succession of falls." With one pocket-knife he cut off 1,500 brushes; and it would scarcely be an exaggeration to say that his topples were not less numerous. He used frequently to ride for a fall, and so raised tumbling from the saddle to an art. "All who profess to ride should know how to fall," was one of his favourite sayings. And certainly, if he had not the knowledge, it was not for want of practice. One brush alone cost him eight falls over gates; and when he had lived to be an octogenarian, on returning from hunting, he astonished some ladies by telling them that he had had three falls during the day, and felt none the worse for them. But when thrown, he never let go his hold of the bridle-rein; his firm hand grasped it like a vice—and no kicking or plunging could induce him to relinquish it. The exertion he took in pursuit of his beloved pastime is almost incredible. He would ride two-and-thirty miles to covert, and the same distance back again at night. For several years, up to the passing of the Reform Bill, in 1832, he represented Andover in Parliament, during which time he frequently hunted his hounds, at Tedworth, in the morning, and then posted, in his light chariot, with four horses, to Westminster in the evening, announcing to the field that he must be allowed to meet them as late as "twelve" next day. No constitution but one of iron could have stood such work as this. But his athletic frame, not more than 5 feet 10 inches in height, and weighing, in the Leicestershire days, 10 stone—and at no period exceeding 11 stone 10 pounds—was made to endure fatigue. Had he, like his friend Tom Edge (one of the best of the many good riders Leicestershire has seen), weighed 20 stone in the saddle, he would have found such labour beyond his powers.

In the non-hunting months, Mr. Smith devoted himself with ardour to yachting, ship-building, and the management of his vast estates. On the subject of his claim to be the inventor of the "wave principle" in ship-building, various opinions are held; but there is no ground for objecting to Mr. Napier's assertion, that "the practical introduction and adaptation of hollow water-lines to steamers entirely belonged to the squire of Tedworth." Into the contest that was warmly carried on between him and Mr. J. Scott Russell, as to their respective rights to the credit of having discovered the "wave principle," we do not care to enter. Sir Roderick Murchison, recognizing the merit of both claimants, observes:—"Whilst however there can be no doubt that Mr. Thomas Assheton Smith worked out this result entirely by his own ingenuity and indomitable perseverance, it is now admitted, I believe, by men of science that Mr. J. Scott Russell is the person who, by analysing the nature, forms, and movements of waves, arrived by philosophical induction at the correct application of the 'wave principle' to ship-building."

But, however this question may be decided, it is not disputed that Mr. Assheton Smith was the originator of the gunboats now generally introduced in the English and French Navies, of which our fleet stood in such sore need whilst it lay helplessly idle off Cronstadt during the Russian war:—

"Some years ago, when the Duke of Wellington was staying at Tedworth, Mr. Smith communicated to the great Captain his notions respecting gun-

boats. The Duke listened, as he always did, with attention to the squire's remarks, but gave no opinion at the time respecting the subject of them. Next morning as they were both walking on the terrace after breakfast, the Duke said, 'Smith, I have been thinking that there is a good deal in what you said last night about those gunboats, and I should advise your writing to the First Lord of the Admiralty,' then Lord —, which Mr. Smith accordingly did, but received no answer. Some time after, when walking down Regent Street, he met the First Lord, whom he knew personally, and asked him, in the course of conversation, if he had received his letter containing suggestions for the introduction of gunboats. The First Lord replied that he had, but that the Admiralty could not pay attention to all the recommendations made to them. Upon this, Mr. Smith took off his hat, and turning away from him with a stately bow, observed, 'What His Grace the Duke of Wellington has considered worthy of attention, I think your Lordship might at least have condescended to notice.' Yet within ten years from this interview, one fleet of our formidable 'vixen craft' is at sea, and another is being fitted out for service. Little perhaps did the spectators, who proudly gazed not long since upon the goodly swarm of these dark hulls at Spithead, know that the projector of them was a foxhunter, and that to a foxhunter's clear head and far-seeing eye was the gallant Wildman mainly indebted for 'the single little vessel' (the Staunch) with which he demolished four large junks in the Chinese seas. Yet it has been said that Mr. Smith was a foxhunter and nothing more. The verdict of true Englishmen will be very different."

That Mr. Smith was not behind his time in the management of his estates we know from the present condition of the Dinorwic slate quarries, in which there are employed 2,400 men and boys, and more than 9,000*l.* per month is expended on wages and materials. But the wealthy proprietor did not look after his own interests without, at the same time, having an eye to the welfare of his dependents. Although a Conservative of "the old school," he was liberal enough to supply the poor on his estate with schools, the teachers of which were provided for out of his purse; and he was always ready to give a site on his land for the erection of a church or a dissenting chapel. In North Wales he erected and liberally endowed a church for the religious instruction of his people.

It was not till he had concluded his eighty-first year that the venerable sportsman manifested symptoms of decay. But the change, when it had once begun, went on rapidly. The covert-side knew him no more after the October of 1857. He still, however, retained so much of his old vigour that in the June of 1858 he showed Mr. Rarey, in the ring of Hyde Park, that he could still change horses without dismounting. But the hand of death was even then closing upon him, and on the 9th of the following September he died, somewhat unexpectedly, at Vaenol—his seat in Wales. All his great wealth he left unconditionally to the wife whom, through more than thirty years of married life, he had loved with deep and unvarying affection,—and who, in the course of a few months, followed him to the grave.

In conclusion, while complimenting Sir John Eardley-Wilmot on the style of his biography, let us suggest to him, ere a second edition is published, to have it carefully revised. There are trifling errors and faults of construction that ought to be removed from its pages.

The Poets and Poetry of Munster: a Selection of Irish Songs by the Poets of the Last Century. With Metrical Translations. By Eriennach. Second Series. (Dublin, O'Daly.)

ERINNACH has a great contempt for the inflexible, un-endearing language of the "porker

Saxons." He cannot away with that "harsh and unsonorous tongue." He deems it unfitting for "a delicate-organged Celt" to abandon his beautiful dialect, and take up with "that mongrel of a hundred breeds, called English." He has one great man, to whom he renders hero-worship,—this is "Sean of the Pride," which proud John went to the Court of Elizabeth, as interpreter to the Prince O'Neill, and was there asked by some of the courtiers, why his master did not speak English. "Think you," was the scornful answer, "it would become the O'Neill to writhe his mouth with such barbarous jargon?" The language of Shakespeare and of Spencer had no charms for Sean's "Prince"; and, on the language and lyrics of the "porker" Saxon, Eriennach voids his rheum. When, therefore, we found him announcing "Metrical Translations" of the songs of by-gone bards, we supposed he had merely applied Irish rhyming tags to sonorous blank verse. But this is not the case; he has condescended to translate them into the language in which Sheridan spoke, in which Moore sang, and through which hundreds of delicate-organged Celts have risen to fame and fortune. That he does not comprehend the language which he uses and abuses, is certain, or why does he speak of "a sweet singer, to whom doubtless the Irish was the language sung by his cradle"? We have heard of tuning-forks and musical snuff-boxes, but never yet heard of a singing cradle! But this was a Celtic, and, no doubt, a fairy, cradle, which, at one motion, rocked the sweet singer, and "sang him to" sleep. Celtic machines were always famous for their magic power, like the Gar Varry,—that remarkable staff of St. Barry, which pummelled the face of the man who held it, if he were only guilty of plying the Irish language to bad purposes!

Our translator with a name, possibly, musical to a delicate-organged Celt, dates the fall of the Irish bards from the time when the old chiefs died off, and patrons were not to be found who, more generous than "the girl who gave to song what gold could never buy,"—paid decent minstrelsy with acres of land and droves of oxen. Of late years, says Eriennach, they have only been influenced by the heart; and, by way of example, it is in this wise that a bard of Erin sings of "charming women":—

When cease the ducks upon the lake to go,
When cease the swans to sail in plumes of snow,
When cease the hounds to gnaw the bone, we know
Decoit will cease in woman's heart to glow!

The admirers and defenders of the fair are, we are told, "a host against one foe." In stating which, Eriennach adds, by way of illustration, this echo—droll echo!—of the sons of a Celtic harper lauding his lady:—

She's my pulse! my love! my pleasure!
She's the Apple's sweet bloom-treasure,
She's Summer 'mid the dorn-time,
'Tween Christmas and the May!

About as unhealthy a season, physically speaking, as could well be described! Irish bards, taking a moral view of the case, seem to think, with Mr. Thomas Little, that early warmth is highly commendable in the very spring-time of maidenhood.

"A keen knowledge of men and morals adorns the golden casket,—a Celtic peasant's heart." The people, generally, adds the translator, are "a generous-hearted people." Whereupon he cites some verses, written by a large-hearted bard, on beholding three unlucky Englishmen, hanging on a tree:—

Good is thy fruit, O Tree!
Plenty of such to each branch of thee;
I only grieve that the forests of Erin
Are not daily full of the fruit thou'rt bearing.

Banishment and bondage, ruin and remorse,
Pangs incurable thro' each bone and sinew's course,
Be his lot, who'd wish well to England's faithless clan,
That exiled the noble moe of Ir and Eresman.

Empires have fallen and decay swept, like a blast,
Cesar, Alexander, and their like into the Past,
Tara is but grass, and lo, how Troy is ghost,
So England will surely die the death at last.

Assuredly, if the "porker Saxon" poets wrote such English as the above, Erionnach would be fully entitled to write epigrams on their "nice derangement of epitaphs."

Erionnach, in short, belongs to the small ultra-antiquarian faction, which would take us all back to savagery and acorn-eating. Here is a specimen of the gentle-heartedness, and the keenness of knowledge of one of his Munster bards, who denounces that innocent bit of women's wear, which, in porcine Saxon, is called a *Cardinal* :—

The Pope's curse and the Church's, too,
With book and bell,
'Light on whoever clutches you,
O Cardinal !
Who will not, as their mothers would,
Wear dyed frieze and the other hood,
Which ev'ry change of weather stood,
By wood and well.

Bad political economist, that Munster bard, and, indeed, the generous-hearted Celtic moralists are equally defective with respect to the code of humanity. In the song of 'Grasp Hands,' the Celt is told, with regard to his Saxon enemy, to—"Dash down your harsh foeman,—and shatter !" Saxon songs, and the military regulations of civilized countries, afford another teaching. It was natural for a bold animal, like Suwarrow, to recommend his soldiers, not only to cut down the enemy, but to remember that a wounded man might kill. This sort of teaching is carried into action by the Turcos, that new French weapon, which spares not a bleeding and helpless adversary,—but it is not the lesson taught by Saxon morals or Saxon poets. Here, Erionnach, is a "porker,"—not to your mind, perhaps, but certainly to ours,—"Charles Dibdin" hight, and thus he sang, Tyrteus of our tars :—

That my friend Jack or Tom I should rescue from danger,
Or lay my life down for each lad in the mess,
Is nothing at all,—'tis the poor wounded stranger,
And the poorer, and more I shall succour distress.
For, however their duty bold tars may delight in,
And peril defy as a bugbear—a flam ;
Tho' the lion may feel surely pleasure in fighting,
He'll feel more by compassion when turn'd to a lamb.

That is the Saxon code. When you have brought your enemy down, pour balm into his wounds, if your other enemies will allow you leisure for it ; but no "shattering" of what you have stricken. No dashing from the vitriol bottle of the Celt into the eyes of the foe into whose bosom you have passed your sword !

Erionnach not only spoils what he touches in words and metre, but he has a supreme disregard for tune. We will defy any one to sing the 'Cruisgin Lan,' or 'Eibhlin a Ruin,' better known, perhaps, as 'Aileen Aroon,' to the Saxon words in which Erionnach has rendered them. Here is a sample, showing his utter inefficiency to take opportunity where he may find it. No rhyming, with the slightest poetical feeling in him, could throw away such a chance of being effective, as Erionnach has recklessly done in the excellent subject for a minstrel, in the 'Hail ! O fair maiden' :—

"Hail ! O fair maiden ! this morning fair,
'Tis calm are thy slumbers and I in despair,
Rise and make ready and turning our steeds
We'll travel together to Munster's meads."

"Tell first thy christian and surname too,
Least what's said about Munster men might come true,
They'd take me in joy and they'd leave me in rue
To bear my kin's scorn my whole life thro'."

"I'll tell, first, my christian and surname true,—
Risteard O'Brian from o'er Munster's dew,
I'm heir to an Earl and to long towers white,
And for me dies the child of the Greenwood-Knight !"

"If thou'rt heir to an Earl and to long towers white,
Thou'lt get rich maidens plenty to be thy delight,
Who've peers as their fathers and hold the high cheer,
Thou needest my humble sort not—Cavalier !"

"Come with me, and thou, too, shalt sit with peers,
Come with me, and thou, too, shalt hold high cheers,
Thou'lt have halls where are dances and music old,
Thou'lt have couches, the third of each red with gold !"

"I'm not used at my mother's to sit with hosts,
I'm not used at the board to have wines and toasts,
I'm not used to the dance-halls with music old,
Nor to couches, the third of each red with gold."

O, might we go westward yon bright path o'er,
With gold and with sun would our coach shine more,
And sure 'tis not justice to grieve me sore,
For long, long I'm heart-sick for thee, Mo Eron !

In an appendix, we have a generous intimation that, while the authorship of the 'Exile of Erin' is claimed for George Nugent Reynolds, "others ascribe it to Campbell."

A Review of the Crimean War, to the Winter of 1854-5. By Lieut.-Col. John Adye, C.B. (Hurst & Blackett.)

THREE objects appear to have been contemplated by Lieut.-Col. Adye,—the vindication of Lord Raglan's memory, an exposure of French mis-statements, and a general impeachment of the English press and nation as responsible for the great Crimean disasters. The English people, according to this view, were, when the Russian conflict broke out, ignorant of the preparations necessary before the commencement of a great war. Controversial journalists would probably suggest that the public had left these matters to be cared for by a highly-paid staff of authorities, who always treated as sacrilege the intrusion of unprofessional ideas. But, although imbued with the old-fashioned dogmatic spirit contemptuous of civilians, the volume is important as contributing to the history of an extraordinary campaign, hitherto very much misrepresented on both sides of the water. The horrible fact that, in two years our army actually buried 21,000 men—rather more than the original number sent out—has never yet been thoroughly explained so as to demonstrate who were the individuals or what were the departments to blame. Killed, wounded, and disabled by sickness, the British, in their first year's campaigning, lost 3,000 men every month, so that in order to keep up the supply there should have been an efficient reserve of 20,000 soldiers at home, and another 20,000 under training. England, when she made her first effort, had all but made her last, unless it was an effort to send out colossal squads of boys, who, as Lord Raglan said, were swept away like flies. And our army, small as it was, possessed no machinery to aid in its transport from one ground of operations to another. The French had means, but were not ready. With all their deficiencies, the English had their artillery first in the field; their grand error consisting in the supposition, creditable to them as patriots, but not as administrators, that Sebastopol once attacked must immediately fall. Even when landing in the Crimea, as Lieut.-Col. Adye shows, in refutation of M. de Bazancourt, the French only disembarked four horses with each gun, scarcely any reserve ammunition, and no cavalry, whereas their allies landed eight horses to each gun, the batteries being complete in waggons, ammunition, and stores. In the battle of the Alma, as St.-Arnaud himself admitted, the fire of the French artillery ceased through the scanty supply of powder and shot. In treating of the action itself, Lieut.-Col. Adye corrects, in some important particulars, the versions in popular circulation, and defends the generalship of Lord Raglan with infinite intrepidity. He also plants the British colours above the French :—

"There is a remarkable observation of St.-Arnaud, quoted by De Bazancourt, namely, that

our losses were greater than the French, as their troops ran to the attack, whereas ours walked. This, however, can hardly be accepted as true in any sense. The French lost less men simply because it did not fall to their lot to attack the chief position. The heights up which they climbed were so steep, that artillery fire could not in many places be brought effectively against them. Whereas the English advance was up a gradual slope like a glacis, which was swept by artillery throughout. As for the pace at which our men went at it, it was the ordinary march, and by endeavouring to hurry them, more probably would have been lost in steadiness, than would have been gained in time."

He shows that M. de Bazancourt was romanticizing when he talked of the British columns being rescued by a sudden advance of the French artillery with an overwhelming *mitraille*, no French battery having been brought to bear on the ground attacked by the English. Moreover, when the French historiographer describes the British cavalry as stuck in the mud of the Alma and useless, it is proved that, on the contrary, they were in front at the termination of the battle. Much space is devoted to the celebrated flank march, the occupation of Balaklava, and the reasons why a bombardment was preferred to an assault. The failure of the first the author attributes mainly to the lightness of the French siege guns, and to the explosion of their great magazine :—

"Lord Raglan spent the whole of the 17th in the quarries, in front of the 3rd division, whence he obtained a complete panoramic view of the position, and from whence he hoped in the afternoon to lead his troops to the assault. Speaking some months afterwards of this day, he stated his opinion, that the great explosion in the Redan should have never been the signal for assault; that the place had never, before or since, been so prostrate as at that moment; but that, of course, in the then condition of the French batteries, it was out of the question to attempt it."

No distinct judgment is pronounced by Lieut.-Col. Adye on the loss of the Light Cavalry Brigade at Balaklava. The known facts are stated as minutely as possible, and the reader is left to form an independent judgment; but the inference, on the writer's part, is clearly in favour of Lord Raglan. That commander is also strenuously defended against the charge that, by not entrenching his extreme right at Inkermann, he became responsible for the fearful slaughter of November the 5th. Military opinions vary on this point; and the best that appears from this exculpation is, that Lord Raglan did, after the engagement, what he thought it impossible, or unnecessary, to do before. The subsequent position of the allies is sketched thus :—

"Whatever hopes or expectations might have been previously entertained as to the speedy fall of Sebastopol, the battle of Inkermann at all events utterly and rudely dispelled them. The facts were now plain and distinct enough. Nearly 100,000 Russians were on the spot ready to defend their city to the last, and the allied armies were not much more than half the number. The Russians had already proved from the opening of the bombardment that their resources in guns, material, and ammunition, were far superior to the limited means of the allies. The latter had now pretty well exhausted their original supply. Their guns and carriages were nearly worn out, and of their ammunition only a small portion remained unexpended. The fortresses in the Mediterranean might, it is true, afford some assistance to the English in replenishing their batteries, but there was no hope of efficient offensive operations being renewed until fresh armaments could arrive from France and England. Months must thus elapse, during which the enemy would have time to complete their defences, to construct inner ones, to deepen their ditches and add to their batteries; and having also free communications with the interior, they could obtain all other necessary supplies,

and, therefore, might hope to meet their foes again on equal terms, when the latter should feel inclined to renew the contest. Thus the first attempt upon Sebastopol had utterly failed."

Eight English generals had fallen, two thousand five hundred men were lying on the field of battle, the hospitals were full; cholera lingered in the camp; no recruits were coming out; winter had arrived; the men were without proper shelter or food; the siege train was exhausted; no other was obtainable within some thousands of miles; and Sebastopol was, as yet, intact! Such was Lord Raglan's situation.

In his chapter on "The Effects of the Public Press on the War," Lieut.-Col. Adye is soldierly, violent, and indiscriminate. He will have it that all was admirable in the Crimea, while public writers at home were senselessly unjust; perhaps he would not admit that, but for the senseless clamour, the entire army might have perished, assistant adjutants-general among the rest. Among other accusations, is the following:—

"In the third place, as regards the press, I have endeavoured to show, that by publishing indiscriminately every detail of military operations, it almost rendered it impossible to conduct those operations to a successful issue. In a time of peace, free discussions on all public matters are of incalculable value, as regards the national welfare; and such discussions, are, in fact, a vital part of the English constitution; but in a time of war, discretion on some subjects becomes equally a duty, in which latter, therefore, the public press at the time appears to have failed."

Much of Lieut.-Col. Adye's reasoning is plausible, and nothing more; but he has furnished some valuable materials for the earlier history of the Crimean War.

The Bibliographer's Manual of English Literature. By William Thomas Lowndes. New Edition, revised, corrected, and enlarged, by Henry G. Bohn. Part V. (Bohn.)

MORE than usual care, we are assured, has been bestowed on this volume over which Mr. Bohn rejoices beyond a common joy. He rejoices over some dozen articles which are specifically named, though modestly called "a few," over all the Scottish articles which have, it appears, been rendered complete by the assistance of Mr. David Laing; and over the article on 'Junius,' which, as he tells us, and we are disposed to believe, is the most complete list of editions, and of conjectural and controversial pamphlets on the subject, which has yet appeared. After all, Mr. Bohn, we suspect, rejoices more over one other announcement than over all the contents of the volume; that is a revelation on the subject of 'Junius.' On this vexed question, about which the tricks of imagination have led so many persons into wild speculation, Mr. Bohn confines himself to "simple facts." They do not, he admits, positively "reveal who was the actual writer"; but they point out "the head-quarters of information." That we may do him justice, we will quote his words:—

"And now, in respect to Junius, I will reveal a matter which I have kept secret for the last ten years, governed more by some notions of my own as to professional employment than by any circumstance connected with the particular transaction, which was of an ordinary character, and neither exacted nor implied any secrecy whatever. In the middle of July, 1850, I was suddenly called upon to value, or as my instructions ran, 'to inspect the political papers, manuscripts, and a library of books, at No. 3, St. James's Square'; and some pressure of circumstances required that this should be done within an hour, which I undertook. On running my eyes round the library, I perceived a strong indication of politics in the time of George the Third, and, remembering that I was in the sup-

posed precincts of Junius, I searched eagerly, but without success, for the vellum-bound copy. It was quite clear, however, from numerous gaps, that the older part of the library, for it consisted of two very distinct classes of books, had been thoroughly gutted. Having declared the value of it to be very small indeed in proportion to its extent, I was shown into the manuscript-room. Here I found a considerable quantity of carefully preserved papers, all, with the exception of two very large brown-paper parcels (which were distinctly placed apart), contained in drawers, and chronologically arranged. I immediately turned to the Junius period, and there found—although nothing signed Junius—a great many letters from the King to the Earl of Holderness, communicating and discussing political subjects without reserve; a considerable number from Sir Wm. Draper, one of them quailing about Junius, and wondering how he could have obtained information of certain matters, and others enumerating unrequited services, and earnestly begging a place; a vast many, often of a very confidential character, from the Earl of Hillsborough; several from Benjamin Franklin, long and very interesting; and some, at various dates, from the Duke of Manchester, Duke of Grafton, Lord North, Chatham, the Grenvilles, Lord George Sackville, Chesterfield, and other political characters. In one of the drawers was a rough draft, in the well-known upright kind of writing attributed to Junius, but corrected by another hand, of an unpublished letter of Lucius to the Duke of Grafton. It was endorsed letter X, and commenced, according to my memorandum, the only one I made, with—'A long retirement from the world of Politics may perhaps have rendered,' &c.—and contained the phrases, *prosclyte*, and *busy scum*, ending with the word *children*, and simply signed Lucius. This, it will be remembered, is one of the best authenticated pseudonyms of Junius. Having to get through my valuation with extreme speed, I could take no deliberate notes, nor had I time to examine a tithe of the papers, which extended over nearly half a century. One rather interesting MS. was a Diary beginning at an early date, and ending, I think, with a journey to Paris, in the autumn of 1772, which is about where it might be expected to end to be connected with Junius; but in glancing hastily over it, without any aid but my memory, I could trace nothing in the shape of evidence. Feeling that I was in the path of discovery, I entreated to see the contents of the two large parcels set aside, which—full a quarter of a hundredweight each—were sealed at every aperture, and prominently marked on all sides 'most secret'; but this was declined until actual right of possession had been obtained. To secure these important papers, I offered 500*l.* for those I had so hastily inspected, and as much more, speculatively, for the two parcels of 'most secret' ones, under a strong impression that the Junius correspondence was there."

This house in St. James's Square had been, it appears, the residence of the last Earl of Holderness, whose only child married the fifth Duke of Leeds; and Mr. Lane Fox, who resided in it from 1836 to 1853, married the only daughter of the sixth Duke.

These "simple facts," Mr. Bohn is of opinion will "account for some of the hitherto irreconcilable difficulties in adjudicating on the claim of Sir Philip Francis." What can this mean? What is the possible connexion between the Earl of Holderness and Sir Philip Francis, because the one died at No. 3, in 1778, and the other, some dozen years later, came to reside at No. 14?

We must believe that Mr. Bohn saw this connexion after his imagination had been excited by a glimpse of "the well-known upright" hand. We submit, however, that there was not sufficient time for examination to justify so positive a judgment. Within the rounding of one hour, Mr. Bohn read many letters from the King, and with sufficient care to enable him to pronounce on their character generally, and to assure us that they were poli-

tical, and written without reserve—read letters from Sir William Draper, some of which he epitomizes for our information—others "very confidential" from the Earl of Hillsborough—also letters from Franklin—and a Diary, which, however, he only glanced hastily over—to say nothing of the Lucius. Now, Mr. Bohn is a man of business, was engaged on a simple matter of business, and saw enough to induce him to bid a thousand pounds for the library of books and manuscripts. We must believe that some part of that hour was bestowed on the profit-and-loss part of the question, and that only the fractional remainder could have been available for all this reading of MSS. and the deliberate consideration of the "upright." But, dozens of persons have examined the handwriting of Junius with the most anxious attention,—have compared it with the handwritings of other persons,—have published fac-similes of both in proof of identity, and yet failed to satisfy the public.

As to the two bundles "sealed at every aperture," Mr. Bohn can know no more of their contents than other people; and as to his strong impression that "the Junius correspondence was there" it is a mere speculation, without a shadow of reason or probability. These packets he tells us weighed full a quarter of a hundred weight! Why all the private letters received from Woodfall could have been weighed by ounces; and if, as others have done, Mr. Bohn assumes that the MSS. of the published letters were returned we should still weigh the parcel with pounds. But there is reason to believe that the letters were not returned; were destroyed with other "copy," which the printer deposed on oath on Horne's trial was destroyed at the end of every year, because "no barn" would have contained them. The probabilities are, as Lord Holderness had been Ambassador at Venice, at the Hague, and subsequently Secretary of State, that they contained his official papers.

Waiving these objections, we should ask why Junius papers should be found in the possession of the Earl of Holderness?—a man of no political significance,—a man, indeed, who rose to high office on the ground of his insignificance, a mere blank counter or courtier, shuffled here or there as suited political parties,—a man whose natural taste and tendencies was, Walpole tells us, towards operas and masquerades, and whose greatest difficulty arose from offending Royalty by playing blind-man's buff at Tunbridge Wells,—a man who, as most persons will admit, was incapable of writing the letters, and the very last person, we should say, to whom the writer would have entrusted his secret, or to whom his enemies would have betrayed it.

We have said enough, perhaps, to dispose of this revelation; but as we are on the subject, we will add a few words on the assertion that Lucius "is one of the best authenticated pseudonyms of Junius." Of course we have heard this before,—for the half-century which has elapsed since Dr. Good introduced the Letters of Lucius among what he called the Miscellaneous Letters of Junius, and shall hear it again whenever the letters of Lucius will help a literary speculator on the old controversy. Mr. Bohn's editor of Junius had no more doubt than Mr. Bohn himself; and we took leave to ask him how it was, if Dr. Good's Lucius was Francis, chief clerk in the War Office, that he fell into such mistakes about dates as Lucius did in respect to the supersession of General Amherst,—the only subject in which the Doctor's "Lucius" took any interest, and to which he confined himself.

The history of the introduction of these

letters of Lucius, among what Dr. Good called the Miscellaneous Letters of Junius, is, we believe, very simple. When in 1812 it was resolved to bring out a new edition of Junius with the private correspondence, it was essential to a profitable speculation that the new edition should appear in "3 vols. 8vo." But as the letters themselves, with the private letters in addition, would not fill more than one volume and a half, it was necessary to hunt further. Accordingly, the *Public Advertiser* was searched, and, with more or less probability, selections were made to the required extent. In respect to these letters of Lucius the selectors had a hint. It appeared that Almon, a contemporary bookseller, a great publisher of political letters, had issued 'A new and impartial Collection of interesting Letters from the Public Papers,' beginning with the accession of His Majesty down to 1767; and in 1769 he published the letters of Atticus, with "an account of the dismissal of Sir Jeffrey Amherst—Lucius's letters on that subject, with the answers and replies," and the letters of Junius, "which," he says, "may be considered as a very proper appendix to the above collection." We feel justified in assuming this publication of Almon's to have been Good's authority, because Almon's whole collection was reproduced by Dr. Good—because though, at a hurried glance, we have discovered some thirty letters by Lucius in the *Public Advertiser*, the only Lucius letters reproduced by Dr. Good are the letters relating to the dismissal of Amherst. Further, we may observe, that Almon in his "Collection" gives two letters by "Cleophas" in answer to Lucius. These two letters by Cleophas are given among Good's Miscellaneous, and no more, though Cleophas wrote more; and so carelessly are they introduced, that they are to be found in the text, and are passed without note or comment.

The probabilities are that every contemporary newspaper had its Lucius, and certainly the *Public Advertiser* had two or three. Thus, the editor or printer, for at that time they were generally one and the same person, announces in September, 1770, that the letter of Lucius is not by the Lucius who favoured us two years since; and as four or five other Lucius letters had appeared in the interval, there was probably a third or a fourth Lucius in the field; the press, indeed, at that time, swarmed with these "antique Romans." Be this as it may, if Good's authority in 1812 be worth anything, Almon's contemporary authority, 1769, must be worth more. If the Lucius letters were by Junius, Almon stumbled on the fact with a blind, ignorant instinct, for he never dreamed that they were by the same writer. Almon was a great speculator on the subject of Junius: he published in 1806 what he called 'A New, Correct, and Enlarged Edition of Junius's Letters, with Notes, Biographical and Explanatory'; yet he took no notice of Lucius; and though he has an explanatory note on the dismissal of Amherst, he does not even allude to the services of Lucius. It is, indeed, possible—just possible—that Almon's silence was not a consequence of ignorance. Almon was a remarkable man—a self-educated man, intimately acquainted with Lord Temple, and the leaders of that section of the Opposition—still more closely with the second-class parliamentary and party men. He abounded in what, in its day, is called "information"—the political gossip of political gossips, high and low. He was at times a newspaper reporter, newspaper editor, and proprietor of more than one paper; and though a vain man and not very wise, he was considered an honest one, and confidentially trusted by his party. Now we are told in his 'Memoirs' that he was very zealous and very active in defence of Mr. Pitt,

and wrote largely in the newspapers under different signatures; but generally under that of 'An Independent Whig,' and of 'Lucius.'

Does Junius himself help to throw a light on this subject? In September, 1769, so many of the Junius letters as had then appeared were by "the catchpenny contrivance of a printer" collected and re-issued; on which Sir William Draper again came forward. "People," he says, "cannot bear any longer your lion's skin, and the despicable imposture of the old Roman name which you have affected. For the future assume the name of some modern *bravo and dark assassin*." Here Draper assumed that it was from Marcus Junius, and not Lucius Junius, that the old Roman name was taken. Junius in reply simply observes, "Your remarks upon a signature adopted merely for distinction are unworthy of notice." Yet he did notice them, and in the collected edition of 1772, he, in a note, observes, "Was Brutus an ancient *bravo and dark assassin*? Or does Sir W. D. think it criminal to stab a tyrant to the heart?" Here, then, he admits, that although he had adopted the name merely for distinction, it was the name of Marcus Junius, and not of Lucius Junius Brutus.

Memoirs, Letters, and Speeches of Anthony Ashley Cooper, First Earl of Shaftesbury, Lord Chancellor. With other Papers illustrating his Life. From his Birth to the Restoration. Edited by William Dougal Christie, Esq. (Murray.)

Shaftesbury has had the ill-luck of being painted by his enemies more frequently than by his friends. The natural consequence is, that he has considerably suffered on all hands. It would be difficult to say by which side he has been most injured, by enemies who lied, or by friends who misunderstood,—by foes whose delight was to asperse, or by allies whose ignorance of the man drove them into error.

These two classes were numerous, for Cooper had been enrolled under every political flag of dignity and importance. He was among the spectators who attended the raising of the Royal Standard at Nottingham; he was one of the counsellors of Cromwell; he was of the Rump, after the resignation of Richard; and was foremost in the favour, as he was afterwards in the hatred, of Charles the Second. Turn-coat was an epithet with which he was, therefore, plentifully pelted. Shaftesbury was a nickname levelled alike at his tergiversations and vices. All parties called him traitor—forgetting that he had served, and not inquiring why he left them. Pens literally screamed over paper to proclaim his alleged rascalities to the world. The patriots who hailed him with applauding shouts yesterday morning, were raining curses on him at nightfall. His enemies in highest places went down to the statute-fair of venal writers, and paid for the abuse with alacrity. Dryden's arm and flail were especially engaged for the purpose of demolishing the great delinquent,—and luckier than young, inexperienced, and would-be flagellators of later days, he did not break his own head while laying-on at the skull of a more useful man in his generation than himself. Dryden called Shaftesbury very hard names in many satirical lines,—but he stooped below the dignity of manhood when, not caring to mention how Shaftesbury got maimed in the service of the King, he held him up to contempt and ridicule as an illustrious cripple.

Yet, the rating of Shaftesbury was patent and undeniable! No doubt; but it was not altogether unreasonable, and was therefore not inexcusable. It often looks ill. But we are

to look at the man, at his motives, and at their consequences, before we take the aspect of his deeds for their true complexion. He had failings enough, vices enough, crimes enough to satisfy any short-sighted and ill-natured historian—and he has been bespattered by many such, out of pure hatred; and these have been followed by many others, out of pure ignorance or ready malevolence, or culpable apathy. But they who reflect as they read will learn that with whatever side Shaftesbury enrolled himself a partisan, his great object—or to place it, perhaps, with more correctness, one of his great objects—was to procure amelioration of the public grievances, redress of the common wrongs, security for popular rights, and the establishment of general and individual liberty. In pursuit of this grand object, he did not forget himself; neither did he ever forget the object. When he failed to obtain what he considered indispensable to the common weal, he passed over from the side which denied it—denied it often with provoking insult—to the party who were too glad to grant it as the purchase-money of his invaluable aid. In every camp, he wrung something from the chiefs for the good of the common herd. By almost every writer he has, in return, been clumsily eulogized or wickedly assailed. Some are fair in tone and tolerably correct, yet fail to render full justice to the man. Others register errors which are accepted by successive writers,—as Wood, for instance, repeated the nonsense of Needham. One writer had an admirable chance afforded him,—that was Martyn, at whose disposal the family papers were placed by the fourth Earl, but Mr. Martyn could not grasp his subject, nor knew how to avail himself of his materials. His work, amended by Kippis, was published by Mr. Wingrove Cooke. Mr. Christie gives a list of the various "Lives" which have appeared, noticing the merits or the demerits of each. He has omitted one, however, which deserves to be recorded, although it was published anonymously. We allude to a "Life," forming one of a series of biographies from the accession of the Tudors to the reign of George the Third, which was published in Dublin, towards the end of the last century. In this work, all the shifts and changes of Shaftesbury are recorded, and the spots on his glory and the blots on his fame acknowledged. Nevertheless, the biographer pronounces him to be a foremost man amid statesmen and patriots who have rendered lasting service to their country. This is the true and inevitable verdict. Even Roman Catholics who remember the bonds with which he enveloped their ancestors and themselves,—for they were not relieved from their difficulties till the advent of the Emancipation,—even they, we say, may unite in the general acclaim which renders grateful thanks to the man who, in spite of all impediments, procured and secured for the protection of personal liberty—whether righteously or unrighteously threatened—the invaluable boon of "HABEAS CORPUS."

Anthony Ashley Cooper was a Dorsetshire man; his father was a Hampshire Baronet, his mother was the daughter of a Baronet, Sir Anthony Ashley, of Wimborne St. Giles, in the county of Dorset, where the future Lord Chancellor was born, in 1621. He had Prideaux for his tutor; was early acquainted with the history of the Constitution; and, at a very early age, elected for Tewkesbury. He offered substantial service to Charles the First, but ill-usage drove him over to the Republicans; among whom he was the most daring in his opposition to tyranny, arbitrary government, and what he considered the illegal measures of the Protector. The peril to which this exposed him was trifling compared with that which

threatened him when, being one of the Rump Council of State and a Commissioner for managing the army, he recognized the fact that for the confusion into which all things had fallen there was no remedy but a restoration of the monarchy. To effect this he laboured courageously, and he was one of the twelve members of the Commons who proceeded to Holland to carry the parliamentary invitation to the King. One of the least agreeable passages in his life then occurred,—his severity towards the regicides. In this, however, he was at least not so inconsistent as he is said to have been, for he had no hand in the death of the King. Under Charles the Second he rose in rank and importance till he was created Lord Chancellor, in 1672,—a post from which he was turned out with some circumstance of grave and picturesque fun, of his own creation. Subsequently, he became famous in Parliament for his restlessness, energy, eloquence, and audacity. He opposed the Test Bill, suffered imprisonment rather than give up his hostility, and was such a thorn in the side of the minister, Danby, that, in order to have a friend rather than such a bitter opponent, certain reforms were made, and Shaftesbury became Lord President of the New Council. He was as active as ever, and as intolerable to the *laissez aller* politician, from the King downwards. He was the promoter of the Exclusive Bill, which would have set aside James, the Duke of York, and which led, through the hatred of the Romanists, to the committal of Shaftesbury to the Tower. His subsequent acquittal, when tried for treason, was celebrated by the Whigs, who universally wore a medal in honour of the occasion,—a circumstance which would have been forgotten now, but for the poem of Dryden, which has rendered it immortal. Amid the blaze of his triumph, he withdrew to Holland, where he found security as a citizen, but died there in 1683. His body, however, lies at Wimborne; and here we are still fighting lustily, as our forefathers did, as to whether he was a personage of inconceivable turpitude, dubious character, or of great patriotic virtues.

It was to settle this question that Mr. Christie began, some years since, to collect materials for a new Life of Shaftesbury. He has given a good account of those which have been already published, correcting some strange errors with respect to some of them; but he has not been able to accomplish his own object (consular duties in distant stations being the impediment); and he has, therefore, given to the world some of the materials he has collected, for the use of gentlemen who may take up the dropped threads and complete the task. These consist of a fragment of autobiography (1621-1659), an autobiographical sketch and diary (1621-1650), and other materials, such as letters, speeches, and the reproduction of suppressed passages, contemporary memoirs, and citations from works bearing on the subject. The whole forms a valuable and interesting volume,—the chief value attaching itself to the diary, as from 1644 till 1652 there was, as Mr. Christie observes, "no information at all about Shaftesbury." In his college career there was something of the future reformer and agitator in the little man :—

"I kept both horses and servants in Oxford, and was allowed what expense or recreation I desired, which liberty I never much abused; but it gave me the opportunity of obliging by entertainments the better sort and supporting divers of the activist of the lower rank with giving them leave to eat when in distress upon my expense, it being no small honour amongst those sort of men, that my name in the buttery book willingly owned twice the expense of any in the University. This expense,

my quality, proficiency in learning, and natural affability easily not only obtained the goodwill of the wiser and older sort, but made me the leader even of all the rough young men of that college, famous for the courage and strength of tall raw-boned Cornish and Devonshire gentlemen, which in great numbers yearly came to that college, and did there maintain in the schools coursing against Christ Church, the largest and most numerous college in the University. This coursing was in older times, I believe, intended for a fair trial of learning and skill in logic, metaphysics, and school divinity, but for some ages that had been the least part of it, the dispute quickly ending in affronts, confusion, and very often blows, when they went most gravely to work. They forbore striking, but making a great noise with their feet they hissed and shoved with their shoulders, and the stronger in that disorderly order drove the other out before them, and, if the schools were above stairs, with all violence hurrying the contrary party down, the proctors were forced either to give way to their violence or suffer in the throng. Nay, the Vice Chancellor, though it seldom has begun when he was present, yet being begun he has sometimes unfortunately been so near as to be called in, and has been overcome in their fury once up in these adventures. I was often one of the disputants, and gave the sign and order for their beginning, but being not strong of body was always guarded from violence by two or three of the sturdiest youths, as their chief and one who always relieved them when in prison and procured their release, and very often was forced to pay the neighbouring farmers, when they of our party that wanted money were taken in the fact, for more geese, turkeys, and poultry than either they had stole or he had lost, it being very fair dealing if he made the scholar when taken pay no more than he had lost since his last reimbursement. Two things I had also a principal hand in when I was at the college. The one, I caused that ill custom of tucking freshmen to be left off: the other, when the senior fellows designed to alter the beer of the college which was stronger than other colleges, I hindered their design."

Then, how and why the little man loved, at eighteen, is worth the knowing :—

"But my uncle Tooker, considering the great use I had of powerful friends, advised me to make address to one of my Lord Keeper Coventry's daughters; which with his assistance I did, and was kindly received by my lord and his lady. And notwithstanding I was very young and unexperienced in love affairs, yet the prudence and affection of the lady I addressed to overlooked that and made a judgment what I was like to be for a man or a husband rather than how good love speeches I then made; for I did that very ill, was very talkative and good company to her sisters, but my love to her gave me that desire to seem excellent that I could say nothing, insomuch that her mother and they suspected that I was more inclined to one of them, but, that being cleared, all matters went successfully on, and we were married in February, 1638. But before our marriage the first part of Dr. Olivian's predictions began to have their effect; for Mr. Rogers, hearing where my address was, did, by the favour of my Lord Cottington, then a suitor to the elder sister, earnestly press to be admitted a servant to my mistress, but neither she nor her friends would admit it, but yet the offer and attempt was so open and avowed that it began a never reconciled feud betwixt us, he having offered me the highest injury, and merely out of malice."

The above fragment of autobiography contains also that sketch of Squire Hastings which first appeared in print in the *Connoisseur*, and which, to our thinking, has never been equalled for pleasant, graphic power of painting the complete life and nature of a man in a few brilliant pages.

The diary is exceedingly brief in all its entries save one, but they serve to denote something characteristic of the man. February, 1646, "I had another nerve and vein cut," refers to suffering, which never marred his

mirth. He was merry when his face was bathed in perspiration, from pain :—

"March 23rd.—I came to London to Mrs. Tarver's. I and Mr. Matthew Hopkins signed and sealed interchangeably articles concerning my plantation in the Barbadoes, for which he is my agent. * * April 1st.—I was at the Court at Hinton Martin, and viewed Holt forest inclosures. Henry Andrews of St. Giles Wimborne and William Cutler of Gussage, two boys of fifteen years old, bound themselves to me for seven years for the Barbadoes, to give them 5*l.* a piece at the term's end."

As a magistrate, he must have been a terror to evil-doers. At the end of one day's session, at Dorchester, we find "nine hanged, only three burnt in the hand." Sometimes a man was reprieved,—his life being asked and granted, solely on the ground that he had been a Parliament soldier.

He was a liberal High Sheriff of Wilts :—

"March 13th.—The Judges came into Salisbury, Justice Roles and Serjeant Godbolt. They went hence the 17th day. I had sixty-six men in liveries, and kept an ordinary for all gentlemen at Lawes his, four shillings, and two shillings for blew men, I paid for all. There were sixteen condemned to die, whereof fourteen suffered. George Philips condemned for stealing a horse; I got his reprieve, and another for the like offence was reprieved by the judge. There were more burnt in the hand than condemned."

There are no passages in the diary in the remotest degree indicative of the licentious disposition which is said to have distinguished Shaftesbury above all men in England. There is much to the contrary, as also of his pious and grateful feelings. In February, 1648, he says, "I fell sick of a tertian ague, whereof I had but five fits, through the mercy of the Lord." And in the following April, "I fell sick of a tertian ague, whereof I had but two fits, through the mercy of the Lord." There are many Christian people, like Miss Edgeworth's Irishman, very reluctant to be thankful at all for a visitation of a single fit of ague.

Perhaps the most remarkable entry in this diary consists in the single line, "I went to Bagshot." It seems nothing, but when we remember that on the day that Cooper rode to Bagshot, which was the 30th of January, 1649, Charles the First walked from St. James's to Whitehall, never to return. The simple entry of Anthony Cooper's doings is remarkable. Not a word of comment on this work at Whitehall!—none of sympathy or of approval! On that day, Evelyn, too, entered a note in his diary,—but he would not even date the day of that "execrable wickedness," and as to riding pleasantly down to Bagshot, merely to ride back again the next day, the Cavalier shut himself up, kept a fast, and, struck with horror, as he says, heard an account of the scene in front of Whitehall from his brother and a friend.

On the 10th of the following June, Cooper has a calamity in his own house, of which he makes touching record :—

"July 10th.—My wife, just as she was sitting down to supper, fell suddenly into an apoplectical convulsion fit. She recovered that fit after some time, and spoke and kissed me, and complained only in her head, but fell again in a quarter of an hour, and then never came to speak again, but continued in fits and slumbers until next day. At noon she died; she was with child the fourth time, and within six weeks of her time. She was a lovely beautiful fair woman, a religious devout Christian; of admirable wit and wisdom, beyond any I ever knew, yet the most sweet, affectionate, and observant wife in the world. Chaste without a suspicion of the most envious to the highest assurance of her husband, of a most noble and bountiful mind, yet very provident in the least things, exceeding all in anything she undertook, housewifery, preserving, works with the needle,

cooking, so that her wit and judgment were expressed in all things, free from any pride or forwardness. She was in discourse and counsel far beyond any woman."

With all the quality of tenderness which marked the remembrance which he cherished of his first wife he found speedy consolation. On April 15th, of the next year, we read, "I was married to Lady Francis Cecil, and removed my lodgings to Mr. Blake's, by Exeter House." Thus the Cavalier Lady espoused the Commonwealth adherent, and of this union came that son Anthony who was the father of Shaftesbury of the 'Characteristics.' Through this Shaftesbury the line has been continued,—the third marriage of our diarist being, like his first, without surviving issue.

The diary has no entry of public importance during the years hitherto unaccounted for of Shaftesbury's life. They seem to have been quietly employed. There is no trace in them here of the man who is said to have kept "mares," which Neal watered with Rhenish wine and fed with sweets, in Hyde Park. That Shaftesbury never lost his pride of race we have abundant proof in his speeches,—with an extract from one of which we will close our borrowings from this interesting volume. The date is 1659. The speech was made in support of a motion that "the other House be limited in time, and last only for the present Parliament." To those who are unacquainted with the speech it will exhibit a curious sample of the mixed character of the Speaker, and how he could reach conclusions at issue with his premises. He is speaking of the composition of the Commons:—

"But what I shall speak of their quality, or anything else concerning them, I would be thought to speak with distinction, and to intend only of the major part; for I acknowledge, Mr. Speaker, the mixture of the other house to be like the composition of apothecaries, who mix something grateful to the taste to qualify their bitter drugs, which else, perhaps, would be immediately spit out and never swallowed. So, Sir, his Highness of deplorable memory to this nation, to countenance as well the want of quality as honesty in the rest, has nominated some against whom there lies no other reproach but only that nomination; but not out of any respect to their quality or regard to their virtues but out of regard to the no-quality, the no-virtues of the rest; which truly, Mr. Speaker, if he had not done, we could easily have given a more express name to this other House than he hath been pleased to do; for we know a house designed for beggars and malefactors is a house of correction, and so termed by our law; but, Mr. Speaker, setting those few persons aside, who, I hope think the nomination a disgrace, and their ever coming to sit there a much greater, can we without indignation think of the rest? He who is first in their roll, a condemned coward; one that out of fear and baseness did once what he could to betray our liberties, and now does the same for gain. The second, a person of as little sense as honesty; preferred for no other reason but his no-worth, his no-conscience; except cheating his father of all he had was thought a virtue by him, who by sad experience we find, hath done as much for his mother,—his country. The third, a Cavalier, a Presbyterian, an Independent; for the Republic, for a Protector, for everything, for nothing, but only that one thing,—money. It were endless, Sir, to run through them all; to tell you of the lordships of seventeen pounds a year land of inheritance; of the farmer lordships, draymen lordships, cobbler lordships, without one foot of land but what the blood of Englishmen has been the price of. These, Sir, are to be our rulers, these the judges of our lives and fortunes; to these we are to stand bare whilst their pageant lordships deign to give us a conference on their breeches. Mr. Speaker, we have already had too much experience how insupportable servants are when they become our masters. All kinds of slavery are miserable in the account of generous

minds; but that which comes accompanied with scorn and contempt stirs up every man's indignation, and is endured by none whom nature does not intend for slaves, as well as fortune. I say not this, Mr. Speaker, to revile any man with his meanness; for I never thought either the malignity or indulgence of fortune to be, with wise or just men, the grounds either of their good or ill opinion. Mr. Speaker, I blame not in these men the faults of their fortune any otherwise than as they make them their own: I object to you their poverty, because it is accompanied with ambition; I remind you of their quality because they themselves forget it; it is not the men I am angry with, but their Lordships."

Of the quality of this volume our readers may now fairly judge. Their judgment should lead them to study the book itself.

NEW NOVELS.

Elfie in Sicily. 2 vols. (Chapman & Hall.)—There is an interest in these volumes which depends on the subject even more than on the merit of story. Everybody is concerned for the Two Sicilies just now, and any book that will tell us about the less-known portions of the kingdom would be welcome. The descriptions of scenery, manners, and local customs of the island are fresh, graphic, evidently done from life,—though occasionally the reader comes upon a passage that sounds as if it had been culled from a Handbook. The author, instead of writing a book of travels, has thrown her *impressions de voyage* into the form of a story, in which the Jesuits conduct the love affairs, being at once the heroes and the agents of the intrigue. The craft and the colour are of a woman's hand and eye,—pretty, delicate, warm. The conclusion of the tale of *Elfie's* wandering in Sicily, though it will be highly soothing to orthodox Protestant sensibilities, will be found aggravating by the general novel reader, who wants more drama, less poetry and description for his share. As the book is written with a view to the diffusion of the knowledge of history, geography, and the objects of art and nature to be found in the island, the story is subordinate. *Elfie*, the heroine, who has been wise since she was a babe and suckling, is a wonderful specimen of the sisterhood of superior beings who inhabit novels—or who live in caves and lonely isles, walking daily "by the shores of Old Romance; and her letters, with their remarks on love, marriage, general deportment, and universal information, might be bound up either with Mrs. Chapone or Mr. Timbs's book of 'Things not generally known.'

Atheline; or, the Castle by the Sea: a Tale. By Louisa Stewart. 2 vols. (J. H. & J. Parker.)—'Atheline,' as a story, does not realize the hopes excited by its very attractive title. It is written on the model of Miss Young and Miss Sewell, but it lacks the grace and interest with which those ladies in their best novels continue to invest monotonous and tranquil incidents. Miss Stewart has had excellent intentions, but she has shown little or no invention; all the incidents are familiar from time immemorial, and not even graced with new dresses or decorations. Olivia, the heroine, reminds us a little of some who were dear to us in the romances of our youth; but we suppose virtue ever is the same under all varieties of type and paper. Olivia, in this story we are dealing with, is a lovely young lady, who does her duty under every difficulty, especially to her stern parent, Lord Aveline, even when he marries again, and gives her a step-mother such as we used to read of in fairy tales, who hates Olivia, and tries to banish her brother Gerald from his father's house, and makes herself generally odious. But we cannot approve of the way in which she is punished. The expedient of bringing back the first wife, who had been authentically dead for more than twenty years, is in itself a questionable expedient: it has been so often used that one doubts whether it can carry an author safely much longer; but the manner in which it is managed is unpleasant, and shocks the reader, however much he may agree with the author in wishing to bring the false stepmother to condign punishment. It shows a want of delicacy, which recoils

on the author, and not on the characters. General readers will no doubt go through this story, as we did ourselves, in the constant hope that something interesting is about to come on; we wish them more satisfaction than we found ourselves. There are some good sea-side descriptions, and descriptions of scenery—but descriptions do not make an entertaining story. Miss Stewart is, we think, capable of writing something much better. 'Atheline' is too long, and too much drawn out: the incidents are not made the most of; the authoress leaves her story to go off on descriptions of feelings as well as of scenery; the thread of narrative is not kept strong and clear.

OUR LIBRARY TABLE.

Personal Wrongs and Legal Remedies. By W. Campbell Sleight, Barrister. (Longman & Co.)—We have already spoken in favourable terms of Mr. Sleight's 'Criminal Law, applicable to Commercial Transactions.' The success of that work has caused the production of the present, in which wrongs of a personal nature, and their remedies, are treated with the same clear knowledge of the subject as was apparent in the former treatise. The offences here discussed are—those relating to defamation, malicious prosecution, false imprisonment, assault, malicious arrests, injuries from negligence, public nuisances, breach of promise, seduction, and wrongs between husband and wife. The author's experience in cases arising out of these offences is considerable, and he turns it to good account in these pages. The language, also, is generally clear, although Mr. Sleight occasionally betrays the lawyer's fault of not using one word only where two will do.

The Law of Master and Servant. By James Walter Smith, LL.D., Barrister. (Effingham Wilson.)—This little work is part of a series of "Handy Books" on commercial and social law, published at one shilling each. It contains a great deal of information upon a branch of the law which is of much importance to that class for whom these handy books are intended. The work is prepared with care, indeed with too much care. The author is so afraid of being misunderstood that he writes as if all his readers must either be idiots or persons determined to misinterpret what he says, and the effect is, that his style is hardly better than that of an Act of Parliament. He actually commences his work with a grave notice, that when "the masculine gender is used in speaking, either of Master or Servant, it may be read as if the feminine gender had been used, unless," &c. If such nonsense as this is allowed to pass unrebuked, interpretation clauses will become epidemic, and commit terrible ravages on common-sense. The same unnecessary precautions against impossible misconstruction are apparent throughout the book, and materially detract from its utility.

Count Cavour; his Life and Career. By B. H. Cooper, M.A. (Judd & Glass.)—The tone of this volume may be inferred from a dogma on the title-page, taken from a periodical, to the effect that Count Cavour is the greatest statesman of our age, and on a level with the greatest on record. Such is the author's conviction, unconcealed throughout, and it spoils his memoir. This is to be regretted. A biography of Count Cavour was desirable, and might even have been popular. English readers would gladly learn more of the man who has diplomatized so vigorously with the Italian people, whose face has been compared with Napoleon's, and his eyes with Chatham's. The Piedmontese Minister has the reputation of being, in his manners, a pale copy of Talleyrand; but the cynics allege that he carried his smile from La Marchionni, and his gestures from Sir Robert Peel. However, these matters are not likely to be treated with any success by a compiler, and it was not Mr. Cooper's business to occupy himself with personal details. Besides, he had set himself to the task of praising, and his book supplies evidence enough that he cannot accomplish it judiciously. It is all rankness and flattery. It is written as if the world had denied that Count Cavour is possessed of much talent, colossal wealth, and great influence; but Mr.

Cooper goes too far, and wearies by his prolixity of adulation. It is obvious that he, or the anonymous foreign inspirer of his little volume, has made the Count a study; and, apart from its surplus of eulogy, the narrative is interesting. It might have told us more, however, of the Cavours, who sprang up at Chieri, and especially of the relations between the Prince Borghese and the father of the present Minister. Mr. Cooper makes it out that his independence of character and freedom of speech procured his dismissal from the office of page at court. He praises him for joining the Agrarian Association, and from beginning to end detects no flaw in his public character. We need hardly add, that, as it professes, the recital expands into a recital of recent Italian events, and that, written from a particular point of view, it is very distinctly coloured.

The War in Oudh. By John Malcolm Ludlow. (Macmillan & Co.)—The cruel injustice of the annexation of Oudh is well shown in this pamphlet. The injustice, however, is now a *fait accompli*, and we fear that the God Terminus will not trudge with the English any more than with the Romans.

The Thoughts of a Native of Northern India on the Rebellion; its Causes and Remedies. (Dalton.)—Excellent thoughts in execrable English. The Native is, however, a Bengali, and must not go beyond his caste. He makes sad work of it when he talks of other Presidencies. The anecdote he tells of Sir C. Napier is nonsense.—"Sir C. Napier, a mere soldier, when appointed Governor of Sindh, was petitioned by the *Biluchis* against the officers shooting peacocks. His answer was this:—If officers will shoot peacocks, *Biluchis* will shoot officers; and *Biluchis* remained as loyal to him as English." The peacock is a sacred bird with Hindis, not with *Biluchis*, who would not care if all the peacocks in the world were killed with one shot. Moreover, there are no peacocks in Sindh. The whole story is borrowed from the neighbouring province of Gujrat.

Thoughts on the Policy of the Crown towards India. By J. M. Ludlow, Barrister-at-Law. (Ridgway.)—This series of letters is inscribed to the Editor of the *Leeds Express*, in the columns of which paper the letters were originally published. No writer on Indian subjects shows more knowledge or honesty of purpose than Mr. Ludlow; and though there is little here that has not already been submitted to the public, and the attraction of a first venture is over, the wares are too good not to find purchasers. Taking for his text the Queen's Proclamation on assuming the direct rule of India, the author discourses well and vigorously on the iniquities of the Dalhousie and Mangles school of politicians. He shows that there was no chicanery to which recourse was not had to deprive the unfortunate natives of India of their rights. Starting with the insane notion that all land belonged to the British Government, and that it was desirable to reduce all princes, zamindars, and wealthy proprietors to the uniform level of a pauper peasantry, the citizens of the old school inflicted injuries on India which it will take a century to remedy. We can only regret that such men should still have power to harm.

Among pamphlets of a miscellaneous nature, we notice Prof. Airy's *Instructions and Chart for Observations of Mars in Right Ascension at the Opposition of 1860, for Obtaining the Measure of the Sun's Distance* (Barclay).—*Nautical Almanac Circular, No. V.—Total Solar Eclipse, July 18, 1860—Revised Path of the Shadow.—"Etymological Biography,"* by E. Adams (Dutton).—*Shakespeare's Legal Maxims,* by W. L. Rushton (Longman).—*How to Mismanage a Bank: a Review of the Western Bank of Scotland* (Black).—*The Nature, Value, and Disputability of Life Assurance Policies Considered, and Indisputable Policies Recommended,* by A. Robertson (Pateman).—*Pears for the Future of the Republic: An Address to the Literary Societies of Lafayette College,* by D. Dougherty (Philadelphia, Ringwalt).—*The Total Abstinence Movement,* by J. Hunt (Simpkin).—*The Social Means of Promoting Temperance,* by G. J. Holyoake.—*The Principles of Secularism Briefly Explained,* by G. J. Holyoake.—*The Roman Antiquities of Inveresk,* by D. M. Moir (Blackwood).—*Thoughts in Verse for the Hardwork-*

ing and Suffering (Wertheim).—*The Artist: a Narrative from the "Fine Arts"* (Longman).—*The Gas Consumers' Manual,* by T. L. Marriott (Kelly).—to which we may add, *Religious Revivals, in relation to Nervous and Mental Diseases,* by Dr. Bushman (Churchill).—*The Present State of the Medical Profession,* by W. Dale (Bennett).—*The Action and Sounds of the Heart,* by Dr. Halford (Churchill).—*Cancer Cures and Cancer Curers,* by T. S. Wells (Churchill).—*The Evils of Vaccination; with a Protest against its Legal Enforcement,* by G. S. Gibbs (Chapman).—Vol. I. of *Pink's Country Trips* (Pickburn).—*Jenkins's English Language,*—*Alastor's Catechism,*—*Watkins's Botany,*—*Jamieson's Western Africa,*—*Macarthur's Shenachun,*—*Cary's Pictures of Country Life,*—and *Old John Bull in a New Coat; or, Modern Practice Engraved upon Olden Principles,* by a Dutiful and Loving Son (Hatchard).

LIST OF NEW BOOKS.

Bail's Perils of the Sea and Policies of Insurance, 8vo. 12s. cl. limp. Baldwin's *Outlines of English History,* new edit. 18mo. 1s. cl. Brough's *Which is the Which?* 2 vols. post 8vo. 21s. cl. Burton's *Christianity and its History, Life of a Christian,* 4s. cl. Christian Classics, *Extracts from the Fathers,* 12mo. 7s. 6d. cl. Commercial Handbook (The), *A Guide to Trading,* 12mo. 1s. 6d. Cuylenber's *Family Prayer Book,* 8vo. 10s. 6d. cl. Cross's *American Pastor in Europe, Notes by Cumming,* 7s. 6d. cl. Cumming's *The End,* new edit. 8vo. 3s. cl. DeLaMotte's *Embossed's Book of Design,* royal 8vo. 2s. 6d. bds. De Morgan's *Proposed System of Logic, Life of a Christian,* 4s. cl. Dece Homo! *Nature and Personality of God,* cr. 8vo. 5s. cl. Elliott's *Elementary Mathematics, Part I. Algebra,* 4th ed. 8s. 6d. Fisher's *Instructor,* new edit. by Wright, 8vo. 2s. 6d. cl. Grossmith's *Governance upon First Principles,* 8vo. 7s. 6d. cl. Hardwicke's *Shilling Peccare for 1860,* by Walford, 32mo. 1s. cl. Harce's *Veracity of the Book of Genesis,* 8vo. 10s. 6d. cl. Hutton's *Devotional Exercises,* 4th ed., revised by his Son, 3s. 6d. Ingoldby's *Legends: or, Mirth and Marvels,* 18th ed., 2 vols. 15s. cl. Kirby's *Lucey Neville and her School-Fellows,* 8vo. 3s. 6d. cl. Leinster's *National Philosophy for Schools,* 2nd ed. 12mo. 3s. 6d. Latham's *Elementary English Grammar for Schools,* 4s. 6d. cl. Le Page's *L'Echo de Paris,* 1st edit. 12mo. 3s. 6d. cl. Life for a Life, by the Author of "John Halifax, Gentleman," 5s. Locke's *Influence: or, The Sisters,* post 8vo. 10s. 6d. cl. Lynch's *The History of the Patriarchs,* 18mo. 4s. cl. Lytton's *Works,* Vol. 4, Eugene Aram, 8vo. 3s. 6d. cl. Miller's *Rosell Spirits, a Boy's Dream of Geometry,* 2nd ed. 3s. 6d. cl. Napoleon the Third on England, ed. and trans. by Simpson, 3s. cl. Newton's *Elements of Mechanics, including Hydrostatics,* 8s. 6d. cl. New Lights and Shadows on the Wall, 2nd Series, 4to. 1s. 6d. cl. Nicholson's *Guide to Railway Masonry,* revised by Cowen, 9s. cl. Ollivant's *Some Account of Islands Cathedral,* 2nd ed. 4to. 14s. cl. Otto's *Treatise on the Violin,* trans. by Böhm, 2nd ed. 8vo. 5s. cl. Parfleur Library, "Hook's Fathers and Sons," 2s. bds. Perrin's *Fables Amusantes, par Gros, nouvelle edit.* 12mo. 2s. cl. Queen's Regulations and Orders for the Army, post 8vo. 6d. bds. Railway Library, "The Lost Ship," by Author of "Cavendish," 2s. Redford's *Light Beyond,* 2nd edit. 12mo. 3s. cl. Richardson on Diseases of the Teeth, 8vo. 3s. cl. Saule's *Tutor and Scholar's Assistant,* new edit. 12mo. 2s. cl. Stark's *Popular History of British Mosses,* 2nd edit. 7s. 6d. cl. Smith and Trail's *Nat. Law Procedure & Technical System,* 2s. cl. Spencer's *Hungary, from 1818 to 1860,* post 8vo. 6s. cl. Tidwell & Little's *Prac. and Evid. in Cases of Divorce,* 7s. 6d. cl. Testament (New), Greek, by Duncan, new edit. 12mo. 4s. 6d. bds.

[ADVERTISEMENT.]—CHRIST BLESSING LITTLE CHILDREN.—Proposals for the Publication, upon an entirely new plan, of the marvellous Line Engraving by Mr. J. H. WATT, after the well-known picture by Sir CHARLES EASTLAKE, F.R.A., of Christ Blessing Little Children: an arrangement which will enable every Subscriber for a fifteen-guinea Artist's Proof, to obtain this first and most intrinsically valuable state of the Plate, virtually free of cost.—Particulars on application to DAY & SON, Lithographers to the Queen, 6, Gate Street, Lincoln's Inn Fields, London.

ON THE DEATH OF ERNEST MORITZ ARNDT.

Arndt! in thy orchard we shall meet no more
To talk of freedom and of peace revived.

We stood, and looking down across the Rhine
Heard sighs and choral voices far below:
"What an enthusiastic song, O Arndt!" said I,
Is that it?" Then smil'd he, and he turn'd aside
My question.

"Why not deem our Teuton tongue
Worthy to have been learnt with ancient Rome's,
Whose we converse in? When an Attila,
Far less ferocious, far more provident,
Than his successor, storm'd the Capitol,
He broke no oaths, no vows, no promises;
But he who since laid waste our fertile fields
And handcuff'd our weak princes, broke them all.
I am among the many better men
Whose head he had devoted. I am he
The framer of that anthem; they who now
Sing it, would then have sung it o'er my grave,
And found their own in singing it."

He stoop'd
Suddenly, then ran forward; swiftly ran
The septuagint, and overtook the youth
Who carried the light weight of six years less;
For he had seen an apple drop and roll
Along the grass: he stoop'd, and took it up
And wiped the dew away, and gave it me.
"Take it, for there are better in the house,"

Said he, "and this is over-ripe; one pip
Keep in remembrance of our converse here."

I sow'd them all; but kill'd were the new-born,
Ere slender stem could bear its first twin-leaves,
And all were swept away maliciously
By one who never heeded sage or sire.

WALTER SAVAGE LANDOR.

THE SHAKESPEARE CONTROVERSY.

SINCE our article of last week on the Collier controversy, we have been to Dulwich, and, by the courtesy of the Rev. Alfred Carver, have seen Mrs. Alleyne's letter. The paper is worn and rotten,—at the lower end, where the words "Mr. Shakespeare of the Globe," were found by Mr. Collier, most of all. Nearly the whole of three lines has dropped away, so that the fragments which remain are incapable of yielding any decisive proof either way. But the collateral evidence, disgracefully suppressed by the Manuscript Department, is extremely strong. The sheet in which Mr. Collier placed the letter for its more certain preservation still remains to tell the tale of Mr. Collier's care and good faith. On this sheet is written: "Important document—not to be handled until bound and repaired, the lower part being rotten." Would any man in his senses sedulously guard from harm a document which he had consciously misread? Would any rogue guilty of foisting a paragraph into a public paper take pains to call instant and incessant attention to the very document which would witness to his crime? No one out of Bedlam. We are aware, as we said last week, that this Dulwich case has no importance apart from the general case of which we disposed last week; yet it is just to our readers that they should be furnished with means of arriving at safe conclusions even on the minor charges in this most lamentable attack.

The Reader will not be surprised to hear that a strong desire exists on the part of upright men and able scholars, to separate themselves from even the appearance of being parties to a controversy so discreditable. Among those who have the first right to be heard in this sense, is Mr. Netherclift. Mr. Netherclift, as all the world knows, is an eminent copyist and lithographer. His fame in this regard is co-extensive with books. He knows what lithography can do, what it cannot do. He knows that, in such a case as this, pretended fac-similes are only a delusion and a snare; and he writes, not only to say that he is not the Mr. Netherclift employed, but that he would not "have attempted to show pencil marks over or under any ink writing by any mode of printing."

"113, St. Martin's Lane, February 22.
"Seeing in the *Athenæum* of last Saturday that my name has been used both by Mr. Collier, and also in your critique on Mr. Hamilton's 'Inquiry,' &c., and, as the general reader may suppose I have been engaged by both parties, permit me to state, that not myself, but my son, F. G. Netherclift, who is separated from me and in business alone, was employed by the party at the British Museum on the fac-similes in Mr. Hamilton's pamphlet. I had no knowledge of it or part in it, nor, under the circumstances, would I have attempted to show pencil marks over or under any ink writing by any mode of printing; whilst, from my knowledge of facts, and my high respect for the character of Mr. Collier, for whom I have made very numerous fac-similes in the course of the last thirty years, I could not have joined in any way to aid this causeless and cruel persecution against him. As I am continually subpoenaed in the Law Courts to give evidence in matters relating to handwriting, and some kind cross-examining counsel may make a 'mare's nest' of the above circumstance, may I request the favour of your inserting this letter in the *Athenæum*?

"I remain, &c., JOSEPH NETHERCLIFT, SEN."

Some gentlemen of the British Museum, we learn on good authority, are also much annoyed at being made to appear, even by implication, in the Collier controversy. They are very justly so. The offence, however, lies not with us, but at the gate of those who cited them as "friends and col-

leagues." We, at least, did those gentlemen the justice to say that we believed they appeared in the discussion against their will. One who, by his eminent character and place, can speak with authority, assures us that there is no general feeling in the British Museum on the subject. Our readers will rejoice to hear this said. It is well for the public to be made aware that this lamentable attack proceeds from only one Department, and has no pretence of a support beyond it. Mr. Arnold, we are told, is not an officer of the Museum, consequently the British Museum is in no way responsible for his writings and opinions on this controversy.

FOREIGN CORRESPONDENCE.

Paris, Feb. 20.

THE printers have a busy time of it just now. From M. Dentu's little shop in the Palais Royal, pamphlets, sharp and strong, are still shot at Italy, Austria, Naples, with unabated vigour. His shop-front is hidden behind dozens of small bills, announcing new brochures. But where is that second pamphlet that was to have issued from the same mysterious manufactory where the famous De la Guéronnière thunderbolt was cast? I am informed that it was to have been called 'Le Pape et la Vénitè.' It was ready to be given to the public; but it now lies, put aside, at the Ministry of State—the Pope having written a letter to the Emperor, in which the Pontifical policy is strangely modified. It is certain that this letter has kept the pamphlet out of the hands of the reviewers; and that there is a probability of its being lost to the world altogether. But, *en attendant*, we have a letter to the Bishop of Orleans, entitled 'Guelphs and Ghibellines,' from the semi-official pen of M. J. Chantard. M. Chantard attacks his adversary warmly, and in a Napoleonic style. This writer (son of the Chantard who commanded the ship that carried Napoleon from Elba to the Hundred Days) may be said to express the opinions of the Palais Royal, if not of the Tuileries. M. Chantard is a vehement Bonapartist, who appears to have been unfortunate. The historian of Napoleon at Elba and St. Helena, he appears to have missed the golden fruit which less sincere Bonapartists than he have reaped since the nephew of my uncle has been in power. Other Bonapartists of to-day (who were Republicans or Legitimists yesterday) build palaces, and are nice about English horses;—poor M. Chantard lives in the Invalides!—whence he may watch the three gorgeous hôtels the Foulds are building in the Faubourg St. Honoré. Here artists of eminence are at work; in the Rue de Berri the style is Louis the Thirteenth,—in the Rue Valois du Roule the Fourteenth Louis inspires architect and upholsterer. The gorgeous tapestry, delicate silks, enamels, marble, of these Bonaparte palaces inspire the eloquence of French reporters. Fortune is nowhere more capricious than she is here. The dapper carriages that are now the pride of the Bois de Boulogne are chiefly occupied by personages who were footsore ten years ago. On my way to look at the Fould palaces I stop to read the large poster which advertises the sale of poor De Lamartine's property! It is strange that, while the auctioneers are busy with the poet's patrimony, he is said to have signed an agreement with the director of the Porte St.-Martin Theatre, by which he binds himself to adapt 'Généviève' to the stage for the sum of 25,000 francs! Not a bad bargain for the trouble of turning a novel into a play. *Figaro* is pleasant at the expense of the dramatic authors. It appears that the receipts of the fortunate French dramatists, for 1859, amount to 1,001,598 francs 60 c. Of this sum, *Figaro* declares, M. d'Ennery had the million, and M. Paul Juillerat, whose 'Équipées de Sténio,' was played one night at the Odéon, had the sixty centimes. Let me note a *gracieuseté* on the part of Mlle. Tagliani. Mademoiselle has sent her portrait to Emma Livry, with these words, "Don't forget me; but make the public forget me."

While on matters theatrical, I must give you an anecdote of Mlle. Rubenstein, late of the Palais

Royal Theatre, and recently married to M. Danican Philidor. The young actress—so the story goes—was a spirited gambler at Hombourg, and won very largely. She bid for a property on the scene of her successful play. But her bid was about 15,000 francs under the lowest price the proprietor would accept. Suddenly, M. Blanc (who farms the Hombourg gambling tables) generously stepped forward and paid the difference. The gentleman was complimented on his gallantry. He replied:—"Mademoiselle Rubenstein has taken nearly 20,000l. out of my bank. If she leaves this neighbourhood I shall never see my money back again. In helping her to fix her residence here, I give myself the chance of retrieving my ill luck."

M. Dumas has been writing some charmingly egotistical columns to the *Sicéle*. He tells his "dear director" that if his (Dumas's) personality were more important than it is, he should write—"You know I am at Milan;" but he would be content to say—"I am at Milan." Then follows a perfect Dumas advertisement. "As regards what I am doing," writes the great romance-manufacturer, "in the capital of Lombardy, I will tell you. I am writing, surrounded by the most authentic information, and in the midst of events which are passing under my eyes, in the first place, letters on Italy—in the second, a history of Garibaldi. He has given me, what has never before been given to anybody, the notes on which I am basing my history—a history, the romance of which out-distances all fiction. I shall bring all this back to Paris with me; and I will, of course, inform you of my return." Every day that his name does not appear in half-a-dozen French papers is a day of mourning to M. Dumas.

A new journal, with vast pretensions to jocosity of the *Figaro* description, and entitled *Arlequin*, has recently appeared. *Harlequin* is a sad, pale fellow, however; very consumptive, I fear. His days are numbered; unless, indeed, the great Alexandre, having only two or three books on hand just now, will galvanize him with his electric sparks—say, at five francs per spark! B. J.

Florence, February 9.

LAST Friday marked an epoch in the theatrical annals of Florence. On that evening the *Cocomero* theatre, well known to all playgoers, native and foreign, in this city as expressly set apart for the performance of drama as distinguished from any species of operatic entertainment, exchanged its name for that of Teatro Niccolini, in honour of the greatest living poet of Italy, whose bust, of colossal proportions, was then placed in a niche fronting the double staircase which leads up from the entrance-hall of the theatre.

But a far stronger and more world-wide interest than such as lies in the new christening of the *Cocomero* attaches to the entertainment of Friday evening; for it may well be counted among the triumphant signs of the time now ripe among us, that at this, our *codino* theatre, *par excellence*, the two great scenes of the veteran poet's long-prohibited and noble tragedy of 'Arnold of Brescia' were given to an overflowing audience, for the first time on a Florentine, and only for the second on any Italian stage. The proprietors or shareholders in the property of this theatre, according to the quaint old custom prevailing throughout Tuscany, and lingering, together with a few other last relics of the sixteenth century Academy-mania, among the forms of modern social life, collectively assume the queer title of the *Signori Infuocati*, or fiery ones, an Italian synonym, one may suppose, for the graphic surname of "Blazes" bestowed by the immortal Sammy on one of the partakers in "the cold swarty" at Bath. The other theatres of Florence, by the way, are in no degree behindhand in the whimsicality of the names by which they are distinguished on the play-bills, and figure as the *Signori Intrepidi, Solliciti, or Arrabbiati* (intrepid, hasty, and enraged ones), doubtless from some predominating quality in the office administration of each company, all due to which is now effectually hidden by the intervening years. Why, therefore, these fiery ones were originally so designated, must remain among the things which time has irre-

vocably swallowed; but very sure it is that they now seem inclined to add fresh significance to their old device by the ardour of patriotism with which they not only go on with the time, but even venture to stride on somewhat ahead of it, as the performance of Friday sufficiently proved.

The house was literally crammed from floor to ceiling, and brilliantly lit up with a gala illumination of wax candles, which, as well as the evening dress which almost universally prevailed among the ladies present (a rare thing here, where theatre-going is not held to be synonymous with appearing in society), gave the whole scene an unusual festival look. In one of the boxes of the *ordine nobile* sat the venerable hero of the night. He had been received at the theatre-door and conducted to his seat by the Marchese Ridolfi, our Minister of Public Instruction, Signor Pellì Fabbri, Secretary of the Council of State, and other gentlemen, many of them belonging to the Academy of *Infuocati*, and in graceful token of homage to the royalty of genius, two of the *anziani*, or elders, of the Academicians remained stationed outside the poet's box-door, and two within, as a guard of honour, during the whole of the performance. Gusts of enthusiastic *vivas* welcomed Niccolini on his entrance, less perhaps a tribute to the great dramatic poet than a heartfelt greeting to the brave and steadfast Liberal who has fearlessly fought the battles of the Italian cause through persecution and temptation for upwards of sixty stormy years. The performance opened with the declamation of Niccolini's recently published poem, 'Italia Risorta,' by Signora de Martini. This was, of course, received with unbounded favour by the audience; and the remarkable personal charms of the fair reciter, and the admirably picturesque and becoming nationality of her costume, with the broad tricoloured satin scarf crossing her shoulder and glistening among the voluminous white draperies of her dress, had no small share in the effect produced.

After this came some pieces of music, well and carefully executed, but hardly listened to, as though they were intended as mere devices for filling up the time during the pauses in the real business of the evening. Then followed a number of sonnets selected from Niccolini's 'Poesie Nazionali,' and declaimed by "the strength of the company." Of these the audience clamorously demanded the repetition of that on Victor Emmanuel, of that on the three colours of the national banner, and of the anathema on the Emperor of Austria, which was given and received with a poignant gusto of vindictive retaliation only to be acquired by the long and bitter endurance of such wrongs as Italy every day scores up against the obstinate tyranny of her oppressors.

The sonnets were succeeded by more music, scarcely heard through the hum of voices in all parts of the theatre; and then... a lull—an expectant flutter—a sudden dead silence, as the curtain again drew up, and the two brothers Rossi, both of them excellent actors and favourites with the public, advanced, each with book in hand, to declaim, as the bills had announced, the famous eighth scene in the second act of 'Arnold of Brescia,' in which Adrian the Pope and Arnold the Reformer stand for the first time face to face, and in grand and nervous lines, with subtle argument and bold defiance, engage the stern dispute which rages now even as it did six centuries ago, but with far different odds in favour of the then vanquished, and a far more tremendous stake in the failing grasp of the then victor. Respect towards the head of the Catholic Church prevented the semblance of a Pope being placed bodily on the stage, as far as costume went. I believe for a great many besides me who were present, there was a fantastic feeling of dreaminess and unreality spread over the whole scene, by the wonder that such words could be pronounced on any Italian stage, and received with tumultuous applause by an Italian audience, which lasted through a good portion of the performance. Truly, it might well cause a strange catching of the hearers' breath when, in answer to the scornful words of the haughty pontiff, Thou mayest have speech with me... but from the dust.

Arnold thus unmovedly rounds off his opening words:—

Repent thee, Peter! who deniest thy Lord:
Thou'rt nigh the temple, but far off from God.

Any one who has lived out the last year in Italy will fully understand the earnest, breathless attention with which every listener followed the phases of the scene as it works to a climax. The fearful abuses of the Pope's temporal power, and the iniquitous foreign intervention, which Adrian's successor is even now invoking to uphold it, were eloquently branded in Arnold's bitter reproach to Adrian:—

The flock
Which thou should'st lead, thou slayest with the sword
Of barbarous legions, and dost call thyself
Innocent of their blood! Ah me! thy words
And works are all at odds, and evermore
Make truth to seem a lie, and lies, the truth.
Servant of servants, thou dost style thyself,
Yet art the tyrants' tyrant. Through all time
One only thought goes with thee.

Thou set'st up
A priesthood militant; and dost prevail
By mystic words tremendous; humbly proud,
Thou fightest still as king, . . . curst as priest. . .
Nor priest nor king for long.

If vanquished, still
Thou throne'st on the altar; on the throne
Enshrined thou sit'st, if victor!

Most admirably did the calm unstrained tone of
lofty denunciation, which is Signor Ernesto Rossi's
forte, suit the following fine passage, which forms
part of Arnold's answer to Adrian's sneering dis-
paragement of the *vox populi* when uplifted in
defence of its rights.

....The people is a hound
That still grows fiercer, . . . when chained.

And needs must fear the slave who bursts his bonds.
How dar'st thou then reproach men for their sins,
And ask for virtues, where no rights remain?
Priests, hard of heart! ye gladly suffer crime:
For by its ministry is bred remorse,
Source of your ill-got wealth. Ye drive a trade
In fear and falsehood, and your tribe grows fat
On a blind race which to the altar throngs
Fresh from its crimes, and from the altar back
New-shriven to crime again! . . .

The prolonged and repeated applause which fol-
lowed this speech showed to demonstration how
strong is the feeling now prevalent among think-
ing men of every class in Italy, against the de-
moralizing influence of the confessor's power over
their social life.

What again could be more solemnly applicable
to the events of the present crisis than the fol-
lowing pithy definition of the position taken up by
Rome, at this turning-point of Italy's struggle for
independence?—

....The Church, standing between
The people and their tyrants, ever shows
Harsh to the weak, and cringing to the strong.
Mankind hath from of old been pressed to death
In the exchanged embrace of priests and kings?
O Supreme Pastors! calmly ye behold
Earth's rulers make their sport of human life,
And o'er the freaks of blood-stained might, o'er crimes
Which heathen tyranny had never dared,
Spread the wide papal robe, and all is night!

But it was perhaps by the majestic sweep of
Arnold's prophetic reply to the Pope's vain-glorious
boast, which ends with—

....Over all
I reign unseen; and Rome is everywhere!
that the audience was most thoroughly carried
away; for every word struck home to the heart of
every hearer, mindful of the recent threats of a
possible Papal Interdict on disobedient Tuscany.
Thus speaks the warning voice of the Reformer:—
Adrian! thou dost but cheat thyself. The dread
Of Romish thunderbolts is on the wane,
Man's reason slacks the bonds thou deem'st eternal,
Aye, and she'll break them!

Scarce awake as yet,
Thought doth so far rebel, that even now
It mocks thy power to curb it. As of old,
Christ bids it, like the sick, "Arise, and walk";
Lead it!—or it will tread thee underfoot!
The world has truths which speak not from the altar,
And will no Church that cloaks God's heaven from sight.
Pastor thou wast,—Father be thou henceforth.
Mankind are tired of being called a flock.
Too long have they stood trembling in the path,
Smitten and scared beneath thy Shepherd's staff.
Why take God's name in vain to trample man,
The latest birth of the Almighty Mind?

By a very slight and scarcely perceptible omis-
sion in the text, the noble monologue of Arnold in
his prison cell, just before that death to which the
inexorable vengeance of Pope and Emperor con-
demns him, was made to fit on and form a sequel
to the above scene. And here a new wellspring of

feeling was opened up in the audience by the pas-
sage in which the martyr, on his way to death, fore-
shadows the Italy that *shall be*, rejoicing in the
union of her sons, and new loosed from the fetters
of foreign despotism. Few hearts, I should think,
could have beaten calmly under the triumphant
clangour of such words as the following, uttered in
a tone as stirring as a trumpet-blast!—

I see the Lombard towns join hand in hand,
And from the blood-stained ashes that bestrew
The walls of twenty cities, lo! there streams
One single banner towering up to heaven!

I see the German flees beyond the Alps. . .
His ravaging eagle trailed in mire, . . . his crown
The mockery of a people now redeemed!

The reiterated shouts with which these words
were received, worthily wound up the performance,
and went echoing along the streets as a great crowd
escorted Niccolini's carriage to his house in Via
Larga;—under what different auspices from that
which paid him the same honours on returning
from the Teatro Nuovo scarce a year ago, when
the throng was dispersed by gendarmes, and its
leaders marked down by police spies for future
persecution, for having dared to cry "*Viva il
Poeta d'Italia!*" The excess of jealous watchful-
ness there displayed was, indeed, "the beginning
of the end" in Tuscany.

The scenes from the "Arnaldo" have since been
given again, and received with even stronger
enthusiasm than on the first occasion.

I may mention, too, by the way, that within the
last month no less than three plays of Shakespeare,
"Macbeth," "Hamlet," and "Othello," have been
acted and re-acted at the *cidevant* Cocomero, very
creditably translated, and with immense success.
Besides these intellectual "demonstrations," two
more such descents of Contadini, many thousand
strong, as I saw and described in a former letter
from Pistoja, for the purpose of offering contribu-
tions to the Garibaldi Fund, have lately taken
place in that city, and similar *feste* have been cele-
brated at Arezzo and other Tuscan towns. Here,
three days ago, there was great popular rejoicing
over a body of Modenese troops passing through
Florence on their way to the Roman frontier, there
to be in readiness for any hostile movement on the
part of the *papalini*. I hear that among the ranks
of this remarkably well-equipped and stalwart-look-
ing corps there are a great number of young men
of good family and easy fortune from the slopes of
the Italian Tyrol—Austrian subjects, in fact, who
have joined the Venetian Exodus and enrolled
themselves in the army of the league. TH. T.

OUR WEEKLY GOSSIP.

At the Council Meeting of the Society of Arts,
on Thursday, the guarantee deed for raising a sum
of not less than 250,000*l.*, on behalf of the Exhibi-
tion of 1862, was approved. The Earl Granville,
Lord President of the Council; the Marquis of
Chandos, Chairman of the London and North-
Western Railway; Thomas Baring, Esq., M.P.,
and C. Wentworth Dilke, Esq., Commissioners of
the Exhibition of 1851; and Thomas Fairbairn,
Esq., Chairman of the Executive Committee of the
Manchester Art-Treasures Exhibition, were named
as trustees of the fund.

A tap of Her Majesty's sword has added to the
ranks of Knighthood Captain M'Cintock—now
Sir Francis M'Cintock—of Arctic fame. Never
was honour more nobly earned. The only regret
on such a subject is—that the distinction was not
a K.C.B.

The University of London has published regula-
tions for the degrees in Science,—Bachelor and
Doctor. The candidates must first matriculate,
and then pass two examinations. But Bachelors
of Arts need only pass the second of the special
examinations. The candidate for the Doctorship
must be a Bachelor of Science of two years' stand-
ing. It thus appears that the Senate of the Uni-
versity of London do not consider the full education
for a degree in Arts necessary for either of their
degrees in Science; and we hope that the young
aspirants themselves will show more sense than
their guides, and will make their B.A. degree their
road to the B.Sc. There is quite enough of science
in the second examination: and they will do well

to take the advice of those who have most considered
what education is, and to get all the scholarship
and literary training which they can. Scientific
without literary education is very second-rate sort
of work: as many a Cambridge man finds out before
he has finished his career. We observe that logic
is made a part of all the Science examinations; this
is a step in advance of Cambridge. The history of
(mental) philosophy is one of the studies demanded
of the Doctor in Science: but nothing of the history
of science. The minimum interval demanded
between the examinations is short for the quantity
of *crum* required. Here, however, we cannot judge
from the programme: everything will depend upon
the judgment of the examiners. We are afraid that,
as in so many other cases, the examination will be
nothing but proof that much has been eaten,
without inquiring into how much strength has been
added to the system of digestion. So it is in most
of our examinations, and so it will be, until the
consequences become visible all over the country.

We hear that the plans of Mr. Nesfield for
the new Horticultural Gardens at South Kensing-
ton have been approved. The works, we believe,
will be commenced so soon as arrangements can
be made.

A Congress of Shipbuilders will be held in Lon-
don next week, on Thursday, Friday, and Satur-
day, at the Society of Arts, for the purpose of
inaugurating the new Institution of Naval Archi-
tects.

Sir John Bowring writes:—

"Athenæum Club, Feb. 21.
"If there be any Chinese authority for giving the
name of the Peiho to the Tientsin river, or for call-
ing it by any other denomination at its mouth than
that it undoubtedly bears above the Forts at Takoo
I am unacquainted with such authority. When in
the neighbourhood, on the coasts of Shantung, and
in the Gulf of Pecheli, the interpreters, both
British and American, found that no Chinese sailors
or pilots knew it by the name of the *Peiho*, or
could tell us *where* such a river was to be found;
and every Chinese official document with which I
am acquainted calls the river the Tientsin Ho. I
am, &c.,
JOHN BOWRING."

The National Portrait Gallery has acquired a
very effective portrait of Sir William Herschel,
the famous astronomer to George the Third, and father of
the present distinguished Sir John. It is one of the
best and most spirited productions of Abbot, who
is chiefly known as the painter of Lord Nelson. He
is represented in a reddish brown coat and powdered
wig, looking upwards with a somewhat strained
or theatrical expression. The background is very
dark. The painting is free and simple, little
beyond sketching on a near view; but at a little
distance it acquires remarkable completeness, and
a vividness of character. The picture was found in
a house at Bath.

By an overwhelming majority of votes, the people
of Birmingham have adopted a resolution to found
a Free Library in that town, to be supported by a
local rate.

Mr. Redding, whose "History and Description
of Modern Wines" of all nations is well known,
is about to publish "France and its vinous Pro-
ductions."

Scholars who use the reading-room of the British
Museum are requested to—Protect their own prop-
erty. A disgraceful sight now meets the eye
of every visitor to Mr. Panizzi's noble hall—
three mutilated volumes being chained to the wall,
as stoats and rats are nailed at the door of a
barn. Maps have been stolen from two of the
books; several leaves have been torn from a third.
The Trustees are anxious to give every facility for
the quiet consultation of books; but should two or
three rogues be allowed to continue these depreda-
tions on the national property, police regulations of
a stern and uncomplimentary kind must be adopted
to check the evil. We ourselves should be sorry
to see policemen introduced into that noble library;
but must not a detestable offence, if again repeated,
provoke unpleasant measures! Meanwhile, let
honest readers keep their eyes wide open for the
defence of their own credit as a class, not less than
for the safeguard of their literary privilege and
property.

The following note from Mr. Ruskin speaks for itself:—

"Denmark Hill, February 21.

"Might I beg the favour of your correcting a statement in your last week's columns, of infinitesimally small importance to the public, but of some to my publishers,—namely, that the fifth volume of 'Modern Painters' is to be followed by a sixth? The fifth, on which I am now at work, will be the last, and, if no accident intervene, will be published about the beginning of June.

"I am, &c., J. RUSKIN."

Dr. Seemann, the naturalist, has just left England for Australasia on a scientific mission.

M. Philoxène Boyer, known to many of our readers as an ingenious and enthusiastic French man of letters, has been lecturing in Paris on Shakespeare, to the great delight, we are assured, of his hearers.

A friend in Corfu writes:—

"Corfu, February 14.

"A public meeting was held on the 8th of February in the hall of the University of Corfu, for the purpose of inaugurating the Ionian Association. The chair was taken by Sir A. Mustosidi, K.C.M.S., the Archon of Public Instruction, a Corresponding Member of the French Institute, a scholar of European celebrity. Speeches were delivered in Greek and Italian, by Sir Tipaldo Xidian, a Member of the Supreme Council of Justice, by Sir Peter Braila, the Rev. Papa Vulisina, Mr. Napoleon Zambelli, four gentlemen well known for their abilities and eloquence. The lists of officers and council for the year were then proposed, including the names of the most distinguished persons in the Islands, amongst others the Colonels of Artillery and Engineers, and several of the Foreign Consuls General. The Society was then declared to be established. The objects of this Association are varied. It proposes to encourage literature and the fine arts by prizes and certificates of honour, to examine and put forward any proposal that may be submitted to it for the improvement of the trade, industry or commerce of the country, and, if possible, to undertake excavations, both in the Islands and in the adjacent Continent. The peculiar fitness of the Ionian Islands for the study of history and the arts of civilization is apparent to every one, and the classic recollections of the surrounding country cannot fail to attract sympathy for an Association formed with the view of elucidating the past history and promoting the present and future condition of the Hellenic race. It is hoped that the intellectual world of England will not be backward in assisting the infant society. Messrs. Bosworth & Harrison, 215, Regent Street, have been requested to act as agents in London, and will receive subscriptions and donations. The annual subscription, entitling the subscriber to receive the Transactions of the Association, is fixed at 12s., commutable by a single payment of 6l."

Mr. Halliwell writes on his mistake about the printer of 'Hamlet' being Landure:—

"St. Mary's Place, West Brompton, Feb. 13.

"I fear I have fallen into a blunder respecting the name of the publisher of the 'Hamlet' of 1604. The initials are all that are given in the imprint, but the *fish* in the printer's device over the letters N. L. would seem clearly to show that *Ling*, not Landure, was the publisher. Lowndes, however, mentions the edition of 1604 as 'printed by J. R. for N. Landure,' so that it is just possible a copy of that impression may exist, in which, for some reason, the name of Landure was used as a blind. I regret that I cannot at present give a more satisfactory reply to Dr. Elze's note, but my collections for 'Hamlet' are unarranged, and a few years ago, I believe in changing residence, I lost, amongst other papers, an interleaved copy of the separate publication of Shakespeariana from Lowndes, with copious MS. additions, in which the source of his information may have been traced. I shall be very glad if this notice lead to a recovery of it. The bibliography of the early quarto editions of Shakespeare, notwithstanding that so much has been accomplished in this department by Mr. Collier and others, is still in a very unsatisfactory state. This arises in some measure from the necessity of the

close comparison of editions and copies, and the impossibility of placing them in juxtaposition. We want, what we are not very likely to get, the opportunity of consulting on one table copies preserved in the British Museum, Bodleian, Capell, Ellesmere, Howe and Daniel Collections; but by the aid of a large series of fac-similes, which I have now in hand, much may be accomplished. The fac-simile of the edition of 1604, made recently under the direction of Mr. Collier, has, for example, rendered possible a comparison of it with the still rarer impression of 1605, which I find to be only the edition of 1604, with a change of date. Even the title-page of each appears to be from the same type, the only alteration being 1605 for 1604. The only difference I could trace, without a minute collation, was, in the last leaf, which is marked 'G 2,' in Mr. Collier's fac-simile, but which is properly 'O 2,' in the Capell copy of ed. 1605, the only one I know of having the last leaf, that in the British Museum being imperfect at the end. Another bibliographical Shakespearian note, involving a curious literary question, may be here added. It is usually stated that there were three editions of 'King Lear' in 1608; but a very careful examination has convinced me that there were really only two distinct impressions in that year, one of which has the publisher's address, and the other has not; but I have ascertained the curious fact that, whereas all copies of the latter edition agree precisely with each other, no two copies of the first, as far as I have been able to discover, although printed evidently from the same forms, agree, but contain such numerous variations that, without a very close scrutiny, any one might easily be led to the conclusion that every copy was a separate edition. Malone even gives an example of variation to distinguish the supposed different editions, falling, at the same time, into an error respecting the title-pages. The four copies of the first edition, to which I have had access, show in all about one hundred various readings, no two copies exhibiting the same variations from any one text. Nine copies of the second edition, which is much more common, have been collated, without the discovery of a single variation. The subject is a curious one, deserving further research, and the smallest fragment of the first edition of 'Lear' would be of value to me for this purpose.

"J. O. HALLIWELL."

The Hope Collections at Oxford, which are about to be transferred to the rooms prepared in the New University Museum, contain, among other valuable departments, one of the largest collections of engraved portraits in the world. The collection, which has not yet been described, contains no fewer than 200,000 articles. Of these, the portraits cannot be fewer than 100,000, the topographical engravings from 60,000 to 70,000, and the natural-history engravings from 20,000 to 30,000. The collection of engraved portraits is partially arranged in series, and is especially rich in the divisions of royalty (English and foreign), nobility, clergy (both English and foreign of all denominations), lawyers, statesmen, military and naval officers, authors, painters, sculptors and architects, philosophers, medical professors, zoologists, botanists, and geologists. The collection has been formed by the purchase of numerous smaller collections entire, as well as by constant additions of individual engravings or detached series; thus the whole of the celebrated Diamond and Merriman collections of medical portraits have been acquired, to which very large additions have been made by Mr. Hope. The series of naturalists, as may readily be conceived from Mr. Hope's predilections, has been especially attended to; thus the portraits of Linnaeus are very numerous and unequalled, exclusive of two original oil paintings, a fine bust, and the full-length statue of the illustrious Swede, intended for the quadrangle of the New Museum. The portraits of Wellington, Nelson, and Napoleon are very fine and numerous, each hero requiring a separate large folio volume and a Solander case. There is also an illustrated Granger, arranged in fourteen folio volumes (not included in the above estimate). The collection is especially rich in foreign portraits, which have been acquired by Mr. Hope during his long residence abroad: among these are to be

mentioned a number of German portrait-albums of various dates, often accompanied by manuscript observations. With regard to the numbers of portraits in any of these series, it would be difficult, in their partially arranged condition, to offer a definite statement. Catalogues of some portions have however been prepared. Thus a portion only of the English prelates amounts to 1,815, and of the minor English clergy to 3,599: of peers a portion has also been catalogued, amounting to 2,420, together with 1,023 peeresses; a portion of the smaller sized portraits of foreign medical men has been catalogued, amounting to upwards of 4,000. A similar portion of the smaller sized portraits of painters amounts to 3,753. Independent of the biographical, historical, scientific, and literary character of the collection, it possesses many engravings valuable in an artistic point of view, amongst which may be mentioned those by Daumot and Desrochers (of which there are above 600), an extensive series of Vandyck, engraved by Pontius and other old masters; together with considerable numbers by Kilian, Moncornet, Nanteuil, Schmidt, Vermeulen, Vertue, Houbraeken, &c. There are also 90 life-sized original portraits by Lonsdale. The topographical engravings comprise views of all parts of the world, and are arranged in about 150 Solander cases, and in 24 large-sized portfolios. They include very extensive illustrations of physical geography and geology, with many beautiful original drawings of volcanic action. There is, moreover, a considerable number of engravings, of a more miscellaneous character, including many by the old masters. These particulars we gather from a brief statement by Mr. J. O. Westwood, Keeper.

BRITISH INSTITUTION, PAUL MALL.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission 1s. Catalogue 6d.

GEORGE NICOL, Secretary.

Will Close at the End of the Month.

Mr. WALLIS'S EXHIBITION of MODERN PAINTINGS and WATER-COLOUR DRAWINGS, NOW OPEN at the Gallery of the Society of British Artists, Suffolk Street, Pall Mall.—Admission, 1s. Open from 9 o'clock until dusk.

THE STRAWBERRY-HILL COLLECTION of PORTRAITS, painted by James Sant, Esq., and Francis Grant, Esq., R.A., the property of Frances Countess of Waldegrave, who has kindly lent them to M. E. Gambart & Co. for publication, is NOW ON VIEW at the FRENCH GALLERY, 129, Pall Mall. Open from till to 5.—Admission 1s.

SCIENCE

SOCIETIES.

ROYAL.—Feb. 16.—Sir B. Brodie, Bart., President, in the chair.—The following papers were read:—'On the Expansion of Metals and Alloys,' by F. Crace-Calvert.—'Description of an Instrument, combining in one a Maximum and Minimum Mercurial Thermometer,' by B. Stewart, Esq.

GEOGRAPHICAL.—Feb. 13.—Sir Roderick I. Murchison, V.P., in the chair.—Captain J. F. Cooper, 7th Royal Fusiliers; Commander H. Carr Glyn, R.N., and D. Aitchison, J. Ball, G. W. Cooke, D. A. Freeman, N. P. Leader, J. Rutherford, H. W. S. Smith, and J. I. Travers, Esqs., were elected Fellows. T. H. Brooking and E. O. Smith, Esqs., on the part of the Council, and the Rev. Dr. Worthington and T. Lee, Esq., on the part of the Society, were elected Auditors for the year. The paper read was—'China: Notes of a Cruise in the Gulf of Pe-cheli and Leo-tung, in 1859, by Mr. Mickie.' The author commences with a description of the country on the coasts of Shan-tung and Leo-tung, situated on opposite sides of the Yellow Sea, mountainous in character, and in a measure connected by the Maitas chain of islands, which extend, with short intervals, from Leo-tung promontory to Tang-chu-fu. The coast-line of both provinces is high and bold, and some eight or ten miles inland, beyond the range of hills that form it, fine valleys exist, which, after the rains of June and July, are pretty and picturesque. Near Che-fu fresh water is scarce, but before the end of June, peas, Indian-corn, and millet are sown. The hillsides are cultivated in terraces, and, a fortnight after the rains, look green, and the valleys rich in fertility. In Leo-tung the improvement is more striking still. The supply of water in Shan-tung is tolerably plentiful throughout the year, but in Nu-chwang, during the dry season, it is precarious.

The town of Nu-chwang is on a mud flat, destitute of fresh water, the river on which it is situated being salt for a long distance beyond it. Generally the roads are rugged, and adapted only for mules and donkeys. The Chi-le province, near the Peiho, is flat, but where it borders with Leo-tung, near the terminus of the great wall, the land is elevated and sparsely wooded. The climate during spring and summer is good, the heat never oppressive. In the gulf the spring is changeable, and at times very cold, even in May. The greatest heat is experienced off Peiho in July. In winter the cold is intense, necessitating fires under the beds. The buildings in these parts are substantial, but without ornament; the streets clean and comparatively wide. The inhabitants appear strong and hardy, and simple in their habits. Good bread is made in Yeu-tai, Fu-chu, and Leo-tung, but in Nu-chwang of an inferior quality. No foreigner had landed at Tung-tu-ku before. At first the natives were alarmed and suspicious, but soon became friendly, visiting the ship for provisions. Agriculture and fishing are their chief support, and they keep large flocks of goats, and are decidedly industrious in their habits. Yeu-tai is becoming more a place of trade, which is carried on also on the south and west side of the Shan-tung promontory. There are several rivers to the westward of Hai-chow, and on one of them, He-tsin, the greatest coal-producing place in these waters, is situated. The author furnishes a list of the different trading places, and concludes with a notice of the weather, navigation, and supply of provisions.

SOCIETY OF ANTIQUARIES.—Feb. 16.—Earl Stanhope, President, in the chair.—The Marquis of Bristol exhibited a priced sale-catalogue of the effects of the Countess of Dover, deceased, in 1730. Mr. Woodward exhibited stone and bronze celts, found in Suffolk. Mr. Fortnum read 'An Account of the Earthenware Plates set into the Walls of Italian Church Towers.' On these, Mr. Franks, the director, communicated some remarks.

STATISTICAL.—Feb. 21.—Sir J. Boileau, Bart., V.P., in the chair.—F. Bigg, F. F. Camroux, F. Galton, P. H. Holland, and W. J. West, Esqrs., were elected Fellows of the Society.—M. Levasseur and M. J. E. Horn, of Paris, were nominated, on the recommendation of the Council, as Foreign Honorary Members.—Mr. F. Hendriks read a paper, entitled 'A Review of the Statistics of Spain down to the Years 1857 and 1858.'

ZOOLOGICAL.—Feb. 14.—J. Gould, Esq., Vice-President, in the chair.—Dr. T. S. Cobbold read a paper entitled 'Contributions to the Anatomy of the Giraffe,' in which he described certain osteological and anatomical peculiarities of this animal, as observed in a young male specimen which had recently met with an accidental death in the Society's Gardens.—Dr. Shortt made some observations on the civet cat of India, and the method of extracting the perfume.—Papers were communicated from Herr Gäcke, of Heligoland, 'On the Occurrence of American Birds in Europe'; from Dr. E. Römer, 'On new Species of *Dosinia* and *Cyclina*, in Mr. Cumming's Collection'; and by Dr. G. Hartlaub, 'On Birds collected by Mr. J. J. Monteiro, in Angola.' In the latter were noticed several species of birds new to science, among which was a very beautiful finch, proposed to be called *Pytilia Monteiroi*, after its discoverer.—Dr. Günther read some notes 'On the Reptilia of Siam,' in which especial attention was called to the fact of the rare tree-snake, *Herpeton tentaculatum*, occurring in that country, as evidenced by a specimen recently transmitted by M. Mouton.—Dr. Crisp exhibited some specimens of the Cock of the Rock, which had been brought alive to and died in this country.—Mr. Bartlett exhibited a head of a curious variety of the common goose, and made some remarks on the origin of breeds of domestic animals. Mr. Bartlett also exhibited the gizzard of a Nicobar pigeon, *Caloenas Nicobarica*, showing the curious stone-like lining of the interior.—Mr. Slater exhibited an owl, shot by Major Hay, in Thibet, which he referred to a pale variety of *Bubo maximus*.—Mr. Gould communicated some notes, by A. A.

Leycester, Esq., 'On the Habits of the *Menura Alberti*.'—Mr. H. W. Bates exhibited a bat from the Upper Amazon, which he regarded as probably belonging to a new species of *Phyllostoma*.

ETHNOLOGICAL.—Feb. 15.—Sir James Clark, President, in the chair.—G. Carter, Esq., and R. T. Gore, Esq., were elected Members.—Mr. Wright laid before the Meeting a number of the deformed skulls found on the site of the Roman city of Uricinium, at Wroxeter, in Shropshire, and gave a detailed account of the circumstances under which they were discovered. They lay, evidently buried, though apparently without funeral rites, at a depth of not more than from 1 to 2½ feet, under a light loamy soil, in a situation where there appears to have never existed any buildings, near the Severn, but on an elevation of from 30 to 40 feet above the level of the river. A long discussion took place, in which it appeared to be the general opinion that the deformation of the skulls had taken place posthumously. Dr. Knox, who made some interesting remarks upon deformities of the skull in general, and who stated that the skulls of the ancient Peruvians presented a deformity very similar to that of those found at Wroxeter, thought that in the present case the deformity had been produced by some exterior cause, immediately before or immediately after death. Mr. Cull made some remarks on the presence of earth in these skulls, and stated that in general character they differed entirely from those of the Celtic race. Mr. Busk believed the deformity to be wholly due to the effect of long-continued posthumous pressure, and explained how, in his opinion, this had taken place. He thought that the ethnological character of the crania pointed to a people coming from the north of Europe. Prof. Owen, who, like Mr. Busk, communicated his opinion in a letter, as he was unexpectedly prevented attending, also considered that the cause of the deformity was posthumous, and that it arose gradually from pressure under a very heavy weight during a great length of time. He gave as an analogous fact, the crushed condition of many of the skulls of the lower animals when found in a fossil state. Various other explanations of the manner in which the change in form of the skulls had taken place posthumously were offered, but all more or less at variance with the undoubted circumstances under which they lay. Nevertheless, although one or two speakers pointed out difficulties in the way of these explanations, the general opinion appeared to be, that the change of form had been posthumous. The result of the discussion, however, appears really to be to leave the subject in as much mystery as ever.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 6.—J. Locke, Esq., M.P., President, in the chair.—Jan. 17.—G. P. Bidder, Esq., President, in the chair.—The discussion upon Mr. R. B. Grantham's paper, 'On Arterial Drainage and Outfalls,' occupied both evenings.—After the meeting of January 17, Mr. S. A. Varley exhibited a Cracked Bell, the metallic continuity of which had been restored, by simply soldering the crack with tin, so that the bell rang as perfectly as before it was injured. It was explained, that tin had the property, when heated above its melting point to nearly a red-heat, of rapidly dissolving copper. If, therefore, the cracked bell, after being soldered, was kept at a dull red-heat, or nearly so, for a little time, the crack would become filled up with an alloy of tin and copper, of nearly the same kind of composition as the bell itself, and in absolute metallic union with it, and quite as brittle and as sonorous as the other portions of the bell.

SOCIETY OF ARTS.—Feb. 22.—Sir T. Phillips, Chairman of the Council, in the chair.—Messrs. S. S. Wainwright, G. Sparks, and G. Wellington were elected Members.—The paper read was 'On a new Lime Light,' by Mr. S. S. Baxter.

SYRO-EGYPTIAN.—Feb. 14.—Dr. J. Lee in the chair.—Mr. Bonomi exhibited a drawing taken from an Egyptian funeral tablet sculptured during the reign of Rameses the Second, B.C. 1250. In the centre of this tablet was a rude female

foreign divinity, Chiun, having in her right hand the well-known Egyptian divinity, Khem, to whom she presents a nosegay of lotus-flowers, emblem of life and pleasure; and on her left, a rarely occurring divinity, also of foreign extraction, to whom she presents two serpents, emblems of pain and death. Mr. Bonomi demonstrated that these figures were identical with Chiun, mentioned in Amos, and with Remphan, substituted for Chiun in the Septuagint version, and whose image and quality had not hitherto been determined by commentators. From the relative position of these foreign divinities, and from their association with Khem, it was inferred that Remphan was merely an impersonation of the attribute of Chiun's left hand, or Death. Mr. Bonomi argued that Remphan was substituted for Chiun by the Seventy as being the attribute of that deity most extensively propitiated, and as more closely connected with the particular superstitious practices of the Jews at the period alluded to by Amos.—Mr. Sharpe made a communication to the effect that he had discovered on the mummy cases in the British Museum, the figures of the Phœnician Gods, the Cabeiri, who were worshipped at Memphis. They hold in their hands swords, snakes, and lizards, as instruments of torture to the wicked after death. Their name in Coptic means the "Punishers," and from the same root is derived the name of the dog Cerberus, who, in the original pictures, is a hippotamus, and who acts as accuser of the deceased before the judge Osiris. With the figures of the Cabeiri are usually placed the lake of fire, into which the wicked were to be thrown, and the pigmy god Pthah, whom Herodotus describes as the father of the Cabeiri. Sometimes there is a fish with them, who may be the Dagon of the Phœnicians, so named from the Coptic, Tako, "to destroy." The mother of the Cabeiri would seem to be the "foreign Venus" of Memphis, also mentioned by Herodotus. On other tablets she is called Chiun, from the Coptic, Koun, "shame." With the Cabeiri also is the Vulture, named Thmei, Justice, whence the Greeks took the name of Themis, the Goddess of Justice.

MEETINGS FOR THE ENSUING WEEK.
Mon. Actuaries, 7.—Registrar-General's Reports, Mr. Porter.
 Royal Academy, 8.—Painting, Mr. Hart.
 Geographical, 8.—New River, S. Africa, Mr. Anderson.
 Congo Expedition, Capt. Redfield.—British N. American Expedition, Capt. Palliser.
Tues. Civil Engineers, 8.—Artillery, &c., Mr. Longridge.
 Royal Institution, 8.—Fossil Reptiles, Prof. Owen.
 Zoological, 9.—Himalayan Reptiles, Dr. Günther.
 Death of Animals at the Gardens, Dr. Crisp.
Wed. Society of Arts, 8.—Building Stones, Mr. Barnell.
 Geological, 8.—Lime of S. of England, Dr. Wright.
Thurs. Royal Institution, 8.—Light, Prof. Tyndall.
 Chemical, 8.
 Royal Academy, 8.—Sculpture, Mr. Westmacott.
 Linnean, 8.—Caryophyllæ, Dr. Anderson.—Compositæ, Mr. Archer.—Botanical Notes, Maslin, &c.
 Parish.—Mosses of Amazon and Andes, Mr. Spruce.
 Antiquaries, 8.
 Royal, 8.—Muscular Contraction, Prof. Maitland.—Action of Galvanic Current on Nerve, Dr. Radcliffe.
Fri. Archaeological Institute, 4.
 Royal Institution, 8.—Solar Rays, Prof. Roscoe.
Sat. Asiatic, 2.
 Royal Institution, 3.—Animals and Man, Dr. Lankester.

FINE ARTS

FOREIGN CORRESPONDENCE.

Berlin, February 21.
KAULBACH'S large picture for the new Museum—it is the sixth of the great series—has already been so much the subject of lively discussion here that it deserves notice, although it is only completed in the sketch. The Catholic party of the Prussian monarchy remonstrated violently against the sixth picture of the National Museum being made an Apotheosis of the Protestant Reformation, while on the Protestant side this very thing seemed a favourite idea. The artist, however, reassured the troubled minds by declaring that he would keep aloof from all confessional polemics, and in his picture represent the great general culture of the time, the remarkable epoch of the sixteenth century, at which, in all directions of religion, science, and art, the human mind made a seven-mile step forward, and threw off the thralldom of dark centuries. As Raphael in his 'School of Athens' painted the Greek Philosophers—not genealogically as they lived together, for they belonged to different generations, but as they are seen by us, the descendants of thousands of years, in the perspective—so has

Kaulbach united in his picture the representatives of the mind nearly of all nations and of different periods. How far he has succeeded in making his idea clear a short description of the sketch will best prove. The picture consists of different groups, which are divided in the naves of a Gothic church, forming an architectural frame for the whole. On the raised choir of the principal nave, devoted to Religion, we see Luther, lifting up the Bible. To his right and left Zwingli and Buchenhausen, Calvin and Melancthon, distributing the Lord's Supper in both shapes; French, English, and Netherlanders, among whom we recognize Coligny and William of Orange, approach Calvin; before Melancthon kneel the German Princes. At the two pillars dividing the naves, we see on Calvin's side Elizabeth of England; on the right, Gustavus Adolphus: the two political pillars of Protestantism. Behind Luther we perceive the forerunners of the Reformation—Huss, Savonarola, Wicliff, Wesel, Wessel, Tauler; and quite in the background the heralds of a free mind,—Abelard, Arnold of Brescia, Peter Waldus. Over them towers the organ and the chorus of singers, which has also its meaning, for here are sung the first Protestant hymns, that grew to such a treasure of poetry as only the Hebrews in their Psalms could boast of. In the nave, to the left, also grouped pyramidically, we find the astronomers: Copernicus drawing the sun with the planets, Galileo with the telescope, and Kepler with the Harmonia Mundi, standing near him. In the nave to the right we find Dürer, Peter Visscher, Leonardo da Vinci, Raphael, painting; printers are busy with their new invention, and Gutenberg holds up a printed paper. In the front we have two large groups: the one to the right represents the regeneration of classic antiquity. We see Petrarca taking the manuscript of Homer's Songs from an antique sarcophagus; opposite to him sits Shakespeare; near him, Cervantes. Several scholars of this group, Ulrich von Hutten, Demoulin, Erasmus, and Reuchlin, turn towards the centre, as if they were going to meet the Reformers. The artist means by this movement to convey to the spectator the thought that the newly revived linguistic studies were the basis of Luther's researches and Commentaries on the Bible. The corresponding group, to the left, is devoted to the great discoveries in natural and geographical science; it is, therefore, placed under that of the astronomers. Columbus stands in front; his chained hand rests on the globe, which is held by Behaim. The discoverer of America has his face turned from the Reformers; he belongs to another religious creed,—yet he, too, helps to prepare the ground for the modern time to stand on. The cosmographer Münster, and Bacon of England, contemplate the new land marked on the globe; in the background we see historians, such as Aventinus, Paracelsus, the natural philosopher Fuchs, and Sebastian Frank, stand more to the right. In the centre, between the two groups, between Bacon and Shakespeare, sits Jacob Böhme, and gives room for a third group, raised over him, between him and the Reformers: it represents Religious Peace, and she attempts to break it by force of arms. Bucer embraces the Cardinal Contarini, who looks down with his hands folded, and presents to a rough soldier the treatise of the Nuremberg Peace of 1532; while this one raises his sword to cut the document in two, two other men, among whom Hugo Grotius is conspicuous, step in, commanding peace and tolerance. Although seemingly every group is in itself a complete picture, yet the attentive spectator will easily detect the fine threads that connect one with another. We hear that Herr Kaulbach, in order to come as near to historical truth as possible, is making the most detailed portrait studies. The sketch, as it is, has been approved of by the Prussian Government, and the cartoon will soon be commenced.

FINE-ART GOSSIP.—The Hampstead Conversation, on Wednesday last, was well attended. Mr. Birch, of the British Museum, gave a short discourse on Egyptian Hieroglyphics. Some sketches by Messrs. Frith, E. Duncan, Bennett, W. Fenn, &c., were exhibited.

The French gallery contains "the Strawberry Hill Collection of Portraits" of the living aristocracy—that is, twenty of Mr. Sant's works and one by Mr. F. Grant, R.A. There is a nameless air and fascination about the portraits by the former that pleases, although it does not satisfy. His fruity colour is unreal; and, although graceful, his ladies suffer from self-consciousness—the dreamy softness of their eyes is quite a mannerism with him; and one turns to the latter-named artist's portrait of Lady Churchill with the greater satisfaction that a certain "full-bodied" tone and texture is absent there at least. Mr. Sant had an opportunity Holbein would have coveted in painting the head of Earl Grey; the likeness in his picture is undeniable, but the florid complexion and coarse handling of the features do not honour the artist or the sitter. Those of Lady Selina Vernon and G. G. Harcourt, Esq., are the best. Lady Churchill transcends them all, for Mr. Grant's portraits seem to be looking at us, while those of Mr. Sant know we are looking at them.

Mr. F. Leighton is engaged upon a picture for the forthcoming Royal Academy Exhibition, the theme of which is, 'A Vision in Heaven seen in a Dream': the spirit of a person in the crisis of a dangerous illness is supposed to ascend to the Judgment Throne, and to be rebuked there with the words,—"Not yet; not yet." The history of the dream, which really was a dream, although not, of course, of the artist's, goes on to say that thereupon the spirit of the visionary sank to earth; the sick person began to mend, and body and soul to enter upon a renewed trial. This extraordinary subject will demand all the artist's reverential power. If any painter could avoid to fail in one so awful, it will be Mr. Leighton; but he must be prepared for much cavilling.

The members of the Etching Club are busy in preparing a series of etchings of subjects suggested by spring-time in the country. We regret that the public do not seem to appreciate the advantages afforded by the productions of this Society, by obtaining the original thoughts of so many distinguished artists, warm, as we might say, from their own hands.

Mr. Holman Hunt's long-expected work, 'The Finding of Christ in the Temple,' is on the very eve of completion, and will be placed before the public in April next. The splendour and solidity of the mere workmanship are rare amongst us,—its dramatic power, second to none; and the long study of authorities for costume and accessories, much of which was made in the East, where manners and customs remain unchanged for ages, has enabled Mr. Hunt to create a work, exemplifying his own ideal of Art. The design will speak for itself.

The Art-Union of London presents to its subscribers this year an engraving, by Mr. F. Holl, from a picture by Mr. Jos. J. Jenkins, entitled 'Come Along,'—a Highland gleaner crossing a brook, and thus addressing a little sister, who follows with timid delight, hesitating to overstep an unusually wide interval between the stepping-stones. This is one of the most agreeable of this artist's always simple and unaffected works, and the engraving, although a little flat in tone, does Mr. Holl great credit. The 15,000, odd, subscribers are also to receive a volume, containing thirty wood engravings, from the pictures of deceased British artists, made for the Society, by Mr. W. J. Linton. Lawrence, Constable, Gainsborough and Reynolds have place beside Haydon, Blake, Hogarth, Martin and Barry. The blocks, judging from the specimen that has reached us, are greatly overworked,—Lawrence's 'Nature' being full of blots and spots; West's 'Death of Wolfe' nothing less than a libel; and there are hard lines round a foolish little 'Cupid,' that would be the death of Etty, its painter. The best examples are a vigorous, but blackly-printed version of 'The Banished Lord,' and a spirited rendering of a most dramatic picture, by D. Scott, R.S.A., representing 'The Duke of Gloucester carried Prisoner into Calais.' Some of the woodcuts are atrociously bad.

A far better thing has been done by the Royal Association for the Promotion of the Fine Arts in

Scotland, in the production of five engravings, in the mixed line and mezzotint manner, by Mr. Lumb Stocks, after designs by George Harvey, R.S.A., to illustrate Burns's 'Auld Lang Syne.' This will be a success, and is really a boon to all subscribers, or "members," as we observe they are styled, of the Association. It is matter of surprise that so healthily dramatic a poet as Burns has not been more illustrated. The "open-air" feeling, the vitality, pathos, and humour of Burns are inexhaustible, yet how few subjects has he furnished to artists! This is almost a national reproach to Scotland, that can find squabbles about the very tail of the royal lion, yet not artists to illustrate her own modern and peculiar manners and life, even although the most national poet has furnished an inexhaustible series of themes. Painters, who have done John Knox to death, might now, with profit, turn to Burns; and, instead of the flaunting dresses of Queen Mary's time, show us something of the heart that beats beneath the sober grey waistcoat of the living peasant. We are making history, and shall have a posterity inquiring about us,—why not, therefore, deal with life as it is! These five designs are executed in an admirable spirit, and most felicitous truth of feeling. The illustration of—

We twa ha'e run about the braes,
And pu'd the gowans fine,

showing two boys clambering along a brook-side, is very prettily designed. The second illustration, to—

But we've wander'd mony a weary foot
Sin' auld lang syne,

pleases us not so well, the idea having a far-fetched squalor about it, in showing a traveller, with very dilapidated shoes, reclining on a tropical sea-shore, à la Robinson Crusoe. But charming is No. 3:—

We twa ha'e paidl't i' the burn,
Frae mornin' sun till dune,

being two bonneted boys, mid-leg in a mountain-brook, eagerly diving their hands into a handkerchief that serves for a landing-net, and seems loaded with spoil. Behind a stretch of rock and heather, studded by a line of feeding sheep, and lighted by a luminous sky,—altogether such as does one's eyes good to look at.

But seas between us braid ha'e roar'd,
suggests a sailor perched in the cross-trees of a vessel. This design would have been more effective, if the rigging were not disproportionately small to the size of the man.

And surely ye'll be your pint stoup,
And surely I'll be mine

And we'll tak' a cup o' kindness yet,
For auld lang syne,

(what a ring there is about the verses!) shows the returned voyager, "takin' the cup o' kindness yet," in the cottage of the stay-at-home. Mr. Lumb Stocks has only too faithfully represented the peculiar smokiness which characterizes and injures the works of George Harvey, as indeed it does of nearly all the school of Edinburgh.

A friend in Rome writes:—"This is the worst season for many years for visitors, and there is and must be great poverty in consequence, especially amongst the poorer artists and others who depend on the trade engendered of strangers. The streets are therefore beginning to be infested with beggars. Painters and sculptors are complaining bitterly, that is, the small fry, for those of established reputations are of course always full of orders, and find no difference from one season to another. Mr. Gibson is flourishing, as usual, and is at present engaged in modelling a group which, Fame says, he intends to devote to the British nation. Mr. Macdonald is quite restored to health, but has not had a single sitter this season—a fact which will serve to show the deficiencies of the times. Mr. Gatley is as energetic as ever, and is making progress in his two great works, which would overcome the courage of any one but himself. A statue is being executed for the next Exhibition, by Mr. John Adams. The statue, which is of colossal proportions, represents the First Sacrifice of Abel."

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MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. Costa.—FRIDAY NEXT, March 3, SUBSCRIPTION CONCERT.—Handel's JUDAS MACCABEUS.—Principal Vocalists: Miss Parepa, Miss Banks, Miss Laura Baxter, Mr. Sims Reeves, Mr. Mounten Smith, and Signor Belletti.—Tickets, 2s., 3s., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

GLEES, MADRIGALS, AND OLD ENGLISH BALLADS.—DUDLEY GALLERY, Egyptian Hall.—New Series.—EVERY MORNING, at half-past Two, and on MONDAY and FRIDAY EVENINGS, at a quarter-past Eight, by the LONDON GLEE and MADRIGAL UNION.—Conductor, Mr. Land; Literary Illustrator, T. Oliphant, Esq.—Tickets at Mr. Mitchell's, Royal Library, and at the Doors.

ROYAL ENGLISH OPERA, COVENT GARDEN.—Under the Management of Miss LOUISE PYNE and Mr. W. HARRISON.—The Grand Opera, "LURLINE," the Music by W. Vincent Wallace, having been received with enthusiastic demonstrations, will be repeated every EVENING until the termination of the English Opera Season, in March.—Tenth week of the Great Pantheon of PUSS IN BOOTS.

MONDAY, Feb. 27, and during the week, with New Scenery, by Messrs. F. Griever and Telbin.—A Grand Legendary Opera by W. Vincent Wallace, "LURLINE"—Count Rudolph, Mr. W. Harrison; Rhineberg, Mr. Santley; Baron, Mr. G. Honey; Zelick, a Gnome, Mr. H. Corri; Wilhelm, Mr. Lyall; Ghiva, Miss Pilling; Liba, Miss F. Cruise; Lurline, Miss Louise Pyne.—Conductor, Mr. ALFRED MELLON. To conclude with the popular Pantheon of PUSS IN BOOTS: Messrs. W. H. Payne, H. Payne, F. Payne, Barnes, Talliens, Clara Morgan; Infants Lauri; French Dancers, Adlie, Lequine, Pasquale, Pierron, and Mena Vandra.—Commence at Seven.—Stage Manager, Mr. Edward Sterling; Acting Manager, Mr. Edward Murray.—No charge for Booking or Fees to Box-keepers. Stalls, 7s.; Private Boxes (to hold four persons), from 10s. 6d. upwards; Dress Circle, 3s.; Amphitheatre Stalls, 3s.; Pit, 2s. 6d.; Amphitheatre, 1s.

POLYGRAPHIC HALL, King William Street, Strand.—The celebrated and original CHRISTY'S MINSTRELS. Organized in 1842. The Public is most respectfully informed that they will commence their FAREWELL SEASON in London, (previous to their departure for America) on MONDAY, February 27, 1860.—Reserved Seats, 2s.; Unreserved Seats, 2s.; Back Seats, 1s.; Private Boxes, holding Six Persons, 12s.—Tickets and Places may be secured at the Theatre Royal, Drury Lane, St. James's Hall, Piccadilly.—THE FIRST GRAND MORNING PERFORMANCE will take place on SATURDAY, March 3, at Three o'clock.

Secretary, H. MONTAGUE.

NEW PUBLICATIONS.

THREE pieces of vexation are before us in the shape of *Three Sonatas*, by Mr. Street, Op. 15, 16, 17 (Breitkopf & Hartel, Leipzig)—thrice vexing because of their form, because of their country, because of the expectations which we entertained of their composer. Three good, new Sonatas, would, indeed, now be precious—in days when no writer (M. Heller making the exception) seems capable of producing a sane composition in this style. There was no reason why Mr. Street should not have succeeded, since his earlier efforts, noticed by us with hope and pleasure, showed a writer, if timid, well taught; and we hold that there is a chance of ideas growing with those who, while they nourish fancy, still respect form. But Mr. Street seems to have cast himself loose of precedent, without any originality of design to justify him—to have plunged into the future—shall we not say the chaos?—of German instrumental music—and to have essayed to do what Schumann, and, more recently, Herr Brahms, have not been able to accomplish. Rhapsody does not establish meaning; nor will mystery, be it dark as "an allegory on the banks of the Nile," make amends for want of melody. It is obvious that Mr. Street has strained himself to produce something peculiar and amazing; but where is the phrase that makes the beauty?—such a phrase as suggests to skill a hundred amplifications, and episodes, and devices, by way of setting it off, and working it out.—Here we have the grate, without any fire laid therein—the stage void—the story that lacks a beginning, and can have no middle, nor end.—We are sorry to have to say that the hearth is cold, and the theatre empty—the tale without anything to tell,—in proportion, as we should be glad of new Sonatas, and had hoped for true music, from Mr. Street. Perhaps, this trilogy of his merely amounts to the "wild oats," which are to be sowed by some who compose, ere they compose themselves.

Among lighter pianoforte music, a good word may be said for *La Gazelle*, by H. A. Wollenhaupt, Op. 23,—a fantastic rondo, in tempo di polka. That Herr Wollenhaupt affects this particular dance-measure, his earlier *Polka de Concert*, "La Violette," Op. 14 (same publishers), reminds us. Perhaps, there is left, yet, something to be drawn out of this dance. Rhythmically-marked as it is—it is not more marked than Gigue—or minuetto, or bourrée, or polonaise, or mazurka—and, from dance-rhythms, be it recollected, no small part of

our modern varieties of musical and lyrical form have been derived. The Chopin of the *Polka* may be to come.—*Aletheia*, a Nocturne, announces itself by Mr. H. T. Leftwich, "Musical Examiner to the College of Preceptors" (Clinton & Co.). We cannot say that this Nocturne inspires us with a high idea of what the value of such examinations might be. The science in it is of the slightest; the phrases are of the oldest.—*Stella Matutina, Mélodie Religieuse pour Piano*, par Wilhelm Sculthes, Op. 27 (Ewer & Co.), is one of its composer's florid solos; an expressive cantabile, effectively embroidered with those arpeggiato flourishes, of which (no offence against either melody or religion) we have long begun to tire. We know that devotion wears different Art-liveries in different churches—here, an austere, cold, Cameronian suit of "hoddin grey"; there, its tiaras of votive diamonds, its nosegays of artificial flowers, its spangled petticoats. But devotion, however ornate, should be solemn, not secular; and this we hardly conceive 'Stella Matutina' to be. *Rosal* might sing the tune to *Valentine*, while the nimble fingers of an accompanist coursed over the keys, to show their owner's cleverness. A title is a title; but religious Art is religious Art, whether it be Puritan or Catholic.

ROYAL ENGLISH OPERA, COVENT GARDEN.—If there be one station on the Rhine better known, better sung than another, it is the *Lurleiberg*. Which of us given to rhyming has not tried his hand at an imitation of Heine's delicate and fantastic lyric? As for the romances built on the sorrow of the river nymph, they would almost reach, if laid aside by side, from St. Goar to Bacharach, so many are they. How Mendelssohn was seduced by the legend to risk his first important attempt at opera in it, the world knows. It does not follow, however, that the tale is a tractable one. There are other stories perpetually attempted for music, and which appear full of character and promise, from which, however, no popular result has yet been derived. There is no 'Sappho' yet, that rules the stage—no 'Joan of Arc'—no 'Undine.' Time must decide whether the Syren of the Rhine whirlpool is or is not to be added to the list of brain creatures perpetually sought for by the musician,—as perpetually escaping from his grasp.—Mr. Fitzball, at least, in his share of 'Lurline,' hardly solves the doubt. To treat one of this writer's lyrical dramas minutely would be superfluous, so well is their style known, with all "its pastime and prodigality." Our musicians appear not to find difficulties in the metaphors, epithets, and figures of speech, of which he has never been more lavish than in this, his newest "opera." Our actors present the text gravely,—unafraid of the originalities of language which solo, duet, chorus, and ballad contain. But a grave word must be said, and this without any desire of breaking a butterfly on a wheel, or exaggerating the privileges and duties of a critic. That any music can last which is based on such a superstructure cannot be expected, unless the art is to be divorced from all connexion with sense and lyrical sweetness. The elegant verses which Mr. Planché wrote for Bishop to set, the *vaudeville* songs of Bayly and Mr. Lover, will be remembered and be re-sung, years after the merriment with which rhyme devoid of reason has died into silence.

It is evident that Mr. Wallace has here "gone in" for the highest honours in romantic opera, and not hesitated to measure himself against the composer of 'Oberon.' This being the case, a study may be some day afforded to the music of 'Lurline,' more careful than can be claimed by any trifle of the minute, dashed off with those serviceable and saleable ballads which have the fatal quality of becoming faded and stale when "the light of early days is faded," or than can be given when the task of the hour is to record the first impression of a long and elaborate work on the public and ourselves.—On such occasions, that which passes is, as every one present knows, no criterion of real and lasting popularity in England.—The applause was great, the *encores* were many,—first, of the overture, of which we need but say this week that its introduction contains one of the most luxurious and winning melodies in the opera—then of a spirited

Bacchanalian chorus for men's voices, *alla Polacca*;—thirdly, of a Bacchanal song for *Lurline* (Miss L. Pyne), in no respect meriting such a compliment, since it happens to be what Mr. Wallace's music rarely is—vulgar; fourthly, of a Troubadour *contralto* song for the worldly and coquettish *Ghiva* (Miss Pilling). This young lady's voice would make it well worth her while to reconsider her manner of singing from A. to Z.;—since she has formed herself, seemingly, on the bad models of a gone-by English school of affectation and incomplete technical study.—Fourthly, of a ballad for Mr. Santley (who stands as the Rhine-Syren's father in Mr. Fitzball's piece), and whose singing set in public favour a melody which is intrinsically but "namby-pamby." An exceedingly picturesque "Requiem" and "Ave Maria," sung by the comrades of *Rudolph*, loved by, and lover of *Lurline* (Mr. Harrison), whom they suppose to be drowned in the Rhine, is infinitely better worthy of repetition; being sweet, tender, and reverential. An ambitious concerted piece, in the Italian style, with a well-managed *crescendo*, leads to the close of the second act.—In the third, Mr. Harrison's ballad about "My home," was repeated, but under strong protest. He was not singing well on Thursday—having of late adopted a *pianissimo* style, which, though it sounds like high-finish intelligence, is, in reality, as often strange as sensible. The unaccompanied quartet, by Miss Pyne, Miss Cruise (*Liba*, an attendant on the Rhine-nymph), Mr. Santley, and Mr. Haydn Corri (*a Gnome*, wearing the oddest tunic of motley fustian ever made in the bowels of the earth), was so firmly and so delicately given, as well to merit its *encore*;—the movement, too, is prolonged, and difficult, though gracious. We are here merely speaking to facts,—our judgment being (as we may haply take occasion to illustrate) that the applause on Thursday did not always alight on the sterling points in the score. The opera was carefully performed. No English opera—and not many Italian ones here—were so thoroughly studied twenty-five years ago. Every one was firm in music and in business, fairly accurate in words. 'Lurline,' in brief, could have been thoroughly appreciated from the first performance.—The new scenery and dresses, though handsome, are somewhat tasteless and distracted,—irresistibly reminding those, who know the Rhine of "my Lady's garden," in the nursery song.

With blue bells, and cockle shells,

And fair maids all in a row:

How shall a painter be true to the features of "the exulting and abounding river," when the opera poet dwells on coral banks, and pink shells, and "sand," and crystal palaces with bronze doors,—how refuse himself a mountain scene, with a circles of cascades, in which is more Gavarnie than of Geisenheim, when a night encounter, and a storm brewed by sprites, are to be framed?—There is one fairly exact, and attractive moonlight picture of the *Lurleiberg*, which, if the opera were ours, should be shown *preface wise*, while the overture is played.

ST. JAMES'S.—'First Affections' is the title of a new drama produced at this theatre. The plot is very simple, and merely serves to introduce Miss Wyndham, as a fair widow, who, recollecting past pledges, offers her hand to a former lover, a military man, who is hourly expected from abroad to accept the offer. He is, however, on his return found to be so much changed in mien and voice, that all her early prepossessions are disappointed, and she is disposed to transfer her affections to a young barrister, who has importuned her for years. The soldier has no objection either, finding that he prefers the sister of the lady, who has maintained with him, during the interval, a clandestine correspondence under another name. Miss Wyndham plays the part with point and propriety, and the little drama is received with favour.

SURREY.—A new three-act drama, by Mr. Cheatham, was produced on Monday, in which Mr. Shepherd performs a homicidal hero of the Robert-Macaire school. The success of the piece entirely depends on its melo-dramatic situations,

which are numerous and startling. It is called 'Cause and Effect'; and truly the most unexpected effects take place from the most heterogeneous of causes. Miss Sarah Thorne embodies the part of an avenging *danseuse*; and assumes various disguises, until she safely places the cool systematic murderer in the hands of justice. One would have thought that the time for such a mere "practical drama" as this had long passed. The performance was followed by the Shakspearian abridgment, entitled 'Katherine and Petruchio'; in which the respective parts were sustained by Miss Edith Heraud and Mr. Creswick, both of whom commanded a recall before the curtain.

MUSICAL AND DRAMATIC GOSSIP.—The *Morning Post* of yesterday contained an advertisement from Mr. E. T. Smith, who announces himself as lessee of *Her Majesty's Theatre*, which is to be opened forthwith, for the performance of Italian opera.

The first of *Dr. Wyld's Concerts* was given on Monday last, with Miss Parepa for singer, and for pianist Mlle. Marie Wieck, a sister to Madame Schumann, who seems to contemplate establishing herself in London.—The programme of Monday's coming *Popular Concert* is to us interesting, as it was devoted to Italian music, vocal and instrumental. We wish the managers would "take heart of grace," and one evening give the music of our allies and born enemies a chance. The modern French writers of chamber *Sonatas*, for one or many instruments, are many, clever, and have a style which is not German. Then there is good old-fashioned music by Couperin and Rameau,—and a mine of unknown Songs, we have been assured, by Lesueur, to name only one writer, worth disinterring.—We are glad to see that the *Musical Society* means, on the 29th, at its first concert, to bring to hearing Schumann's overture to 'Genoëva.' 'The Power of Sound' Symphony will also be performed, in memory of Spohr.—Voluminous concerts were announced on Monday, by Mr. Howard Glover, and on Tuesday by Mr. Ronford, chiefly made up of miscellaneous selections of vocal and instrumental music.—On Tuesday, *Herr Nachbich*, the trombonist, took his benefit.—On Thursday, one of the concerts of Mr. H. Leslie's *Choir* was given, without any striking novelty.

Those conversant with amateur music in London have not forgotten, among their Carnival pleasures of last year, a certain operetta, so sprightly in music, and performed with so much spirit as to make allusion to it one of the duties of the season. A second essay of the kind was made the other evening with equal success, though under greater difficulties. The operetta of 1860 has no female characters,—in this, the first specimen of the kind we recollect. It is, nevertheless, gay, including a fair amount of contrast, and brightness of local colour. A fresher and prettier little piece we hardly recollect, by way of *opéra de salon*. The words, moreover, though abundantly nonsensical, are without that desperate amount of commonplace, into which more than one skilled writer for music is apt to fall, when familiarity is the vein. Though both dialogue and its setting are, by the courtesies of private society, exempt from unfavourable criticism, both could abide scrutiny with a good result,—and this justifies allusion to the matter.

A dramatic party, consisting of Mademoiselle Piccolomini, Madame Rudersdorff, Signor Bélart, and with Mr. Patey for *basso*, is about to make a tour in the provinces.—We are assured, that so unsated is the Manchester interest in the 'Iphigenia,' and so many are the demands for a third performance, that arrangements are made for repeating it a third time, in April. It need surprise no one, if even this opera takes its place on the stage there. The success, as concert music, of such a continuous and august drama, is as remarkable as it is gratifying.

How Spohr learned to play on the horn, and why, is so pleasantly told in an autobiographic communication, translated from the *Minden-Lübecker Kreis-Blatt*, by M. Parmentier, for the *Gazette Musicale*, that, not having the original German before us, we paraphrase from the French,

as a foretaste of the coming Memoirs which are already, it is stated, in the Göttingen press:—

In 1808 was held at Erfurt the famous Congress at which Napoleon entertained, as guests, his friend the Emperor Alexander and the German kings and princes his allies. All the curious persons flocked from the neighbouring places to have a gaze at the show. I, too, went on foot from Gotha, with some of my pupils, less to see the great ones of the earth, than to admire the illustrious artists of the *Théâtre Français*, Talma and Mlle. Mars. The Emperor had made these great actors come from Paris, and they were giving every evening some masterpiece or other by Corneille and Racine. I hoped to be able to be present with my travelling companions at one of their performances; when I learned, to my misfortune, that they were only intended for the Princes and their wives, and that every other person was shut out. I still hoped to find a place in the orchestra, by the connivance of the musicians; but I was obliged to give up this idea, too, since they were strictly forbidden to introduce any person whatsoever. At last I hit on the expedient of replacing, with my pupils, a like number of musicians, and to be present at the entertainment by playing the music between the acts. By paying, we got the consent of the musicians, who knew well enough that their deputies would replace them creditably. But another difficulty arose,—the parts of violin and viola only gave us three places, and we did not know how to play any other instrument, one of us must be obliged to give up the treat. The idea then occurred to me of trying if I could not, in the course of one day, learn enough of the horn to be able to take on myself the part of second horn. I went at once to him I wished to replace, borrowed his instrument, and thereupon set to work. I began by producing frightful noises; but, after scarcely an hour, I succeeded in giving out the natural sounds of the horn. After dinner, when my scholars went out for a stroll, I at once resumed my exercises, and, in spite of the pain which they gave my lips, I did not rest till I was in a state correctly to play the part of the second horn in the overture—easy enough in truth,—and of the *entr'actes* which were to be given that evening. Thus ready, my pupils and I joined our comrades, each carrying his instrument,—and got to our post without difficulty. We found the theatre brilliantly lit up, and already filled with the numerous train of the princes. The places kept for Napoleon and his guests were just behind the orchestra. Like the unfledged hornplayer I was, I intrusted the conducting of the band to the best of my pupils; taking my orders from him, like the rest. Shortly after we had tuned, the august personages entered, and the overture began. The orchestra formed long line facing the stage; and it was severely forbidden to the players to turn round in the direction of the princes for the satisfaction of their curiosity. As I had been warned of this beforehand, I had brought with me a little looking-glass by aid of which I could examine with impunity the arbiters of Europe's destinies, after the overture was done. But I was so rivetted by the admirable acting of the artists on the stage, that I soon handed over my looking-glass to my pupils, giving all my attention to the drama. The agony of my lips increased with every *entr'acte*, and at the end of the performance they were so swelled and bruised that I could scarcely speak. Even the next day, when I got home, my young wife was not a little surprised to see me come back with lips like a negro's. I added to her wonderment by telling her that I was reduced to such a state by kissing the pretty women of Erfurt. But she made famous game of me when the story of my studies on the horn came out.

From Paris comes news of M. Gounod's 'Philemon et Baucis,' which was produced this day week. "This opera was perfection," writes our informant, "as it was originally devised in two acts, and with little or no chorus, but I fancy it somewhat impaired by the interpolation of another act. The music has pleased, decidedly. The most remarkable pieces are—in the first act, a chorus of Bacchantes, behind the scenes; a charming duet between *Philemon* and *Baucis*,—a capital song for *Vulcan*, capably sung by M. Balanqué, and a very elegant romance for Madame Carvalho. The *entr'acte* is charming, and was encored furiously, as was M. Balanqué's song. The third act has a pretty duet between *Baucis* and *Jupiter*; M. Battaille is excellent in this part. He looks the God of the Gods. Madame Miolan is charming.—The theatre to be built in the *Place du Châtelet* in lieu of the *Théâtre Lyrique*, is to bear the name of the *Théâtre Municipal de la Ville de Paris*, and the journals state, that it has been already decided to open it with 'Les Troyens,' the grand Homeric opera by M. Berlioz, both words and music. The latter, we have been assured, on authority we can trust, goes far to establish an utter transformation in its composer's style,—and is simple, grandiose, expressive and melodic. Few things would give us more pleasure than that this should be true. Who does not enjoy the success of one whose creative life has been a struggle, howsoever mistaken, always sincere, and with a tendency upwards?—They are odd people in Paris. Fancy, as revival, the presentation of a forgotten 'Masaniello,' that by M. Carafa!—Such a thing is spoken of, to the credit of M. Ca-

rafa's courage; if, indeed, he be rash enough to bring a dead work into the lists against M. Auber's living one.—Madame Vandenheuvel-Duprez has taken an engagement at the *Grand Opéra*, to sing the brilliant parts there.—A truly bad performance of 'Don Giovanni' seems to have been just given at the French *Italian Opera*. Signor Badiali, however real an artist, has passed the "Indian summer" of his life. An elderly *Don Juan* is intolerable even to those who may have put up with Charles Kemble's sexagenarian *Romeo*; and with this there was mated Madame Alboni's *Zerlina*. Never was theatre in a more hopeless plight of decadence than that theatre.—M. Von Bulow (a pianist with almost measureless execution) is playing his way in Paris, but not (so far as we can read) playing *much* way, for the compositions of Herr Wagner, which he presents as transcribed by his distinguished master and father-in-law, Dr. Liszt.—The young Paladine who, a few springs ago, was talked of as the Montpelier prodigy, is about to give a concert on the 28th; mainly made up of his own music.—M. le Comte Pilet-Will, who bore some repute in Paris as an amateur composer (by birth belonging to the district now in debate, Savoy) is gone. As a munificent, prosperous, and accomplished man, he must not pass away without a word.

MISCELLANEA

The Poet Crabbe.—A recent article in the *Athenæum*, headed 'High Life in Novels,' has pointed out several instances of ignorance, on the part of certain writers, of the rules which obtain with regard to titles, especially courtesy-titles. That article has recalled to mind a blunder of this nature, committed by the Poet Crabbe, who, in one of his tales, has made Lord Frederick Damer a son of Earl Fitzdonnell. It is hardly necessary to inform the readers of the *Athenæum* that, if the young nobleman in question was rightly styled Lord Frederick, his father must have been a marquis at least. If his father was really only an earl, then, being the eldest son, he might have borne the courtesy-title of Lord Damer, the possible second title of the house. If a younger son, his style would have been the Honourable Frederick Damer (supposing the family name to have been Damer); but Lord Frederick Damer he could, in no event, be. From a mistake which the poet has made in another of his tales, we may infer that he was not a chess-player,—the more's the pity,—for there is a line implying that the rook and the castle are different pieces. Crabbe is usually so correct, that we have a malicious pleasure in detecting his *faux pas*; and, therefore, two more of his slips are here recorded. These, however, only relate to the insignificant regulations of grammar and rhyme,—regulations from which the poets have ten thousand times claimed to be exempt.—

Pain mixed with pleasure in our bosoms rises, is a line that occurs in the second tale. And in the seventh, the words "finds" and "designs" terminate the lines of a couplet. By-the-bye, may we not look on Clelia (Letter XV. of 'The Borough') as the prototype of Rebecca Sharpe? J. Y. J.

Hint to Publishers.—It would be a considerable convenience, now that the "book-post" is so extensively used, if publishers were to cause the weight of a book or other publication to be printed on its title-page. Perhaps with books this could not generally be done in throwing off the impression; but an adhesive printed label, to be affixed to the inside of the cover by the binder, would answer the purpose. In the case of periodicals, such as newspapers, reviews, and magazines, as well as in that of pamphlets, where no binding follows to render the weight uncertain, the matter is more simple. The weight might be specified in ounces, as—"two ounces,"—"five ounces"; and if more than one copy of the print comes within the minimum rate of postage, thus—"Two, three, or four copies,"—as the case may be—"under quarter of a pound." WM. S. JOHNSTONE.

TO CORRESPONDENTS.—Puzzlehead—F. A.—W. S. J.—G. S.—C. R.—S.—W. E. C. N.—T. W. J.—E. H.—B. C.—J. H. L.—T. E. M.—H. J.—received.

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